

RAJA-ÇEKHARA'S  
KARPŪRA-  
MAÑJARĪ

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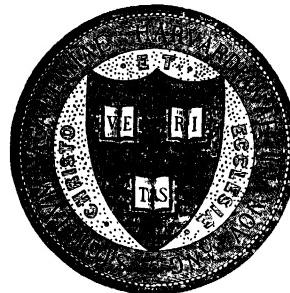
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HARVARD  
ORIENTAL SERIES

EDITED

*WITH THE COÖPERATION OF VARIOUS SCHOLARS*

BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

VOLUME IV.

CAMBRIDGE, MASS.

PUBLISHED BY HARVARD UNIVERSITY

1901

# RĀJA-ÇEKHARA'S KARPŪRA-MĀÑJARĪ

*A DRAMA BY THE INDIAN POET RĀJAÇEKHARA*

(ABOUT 900 A.D.)

CRITICALLY EDITED IN THE ORIGINAL PRĀKRIT, WITH A GLOSSARIAL  
INDEX, AND AN ESSAY ON THE LIFE AND WRITINGS  
OF THE POET

BY

STEN KONOW

OF THE UNIVERSITY OF CHRISTIANIA, NORWAY

AND TRANSLATED INTO ENGLISH WITH NOTES

BY

CHARLES ROCKWELL LANMAN

HONORARY MEMBER OF THE ASIATIC SOCIETY OF BENGAL (CALCUTTA)  
FOREIGN MEMBER OF THE ROYAL BOHEMIAN SOCIETY OF SCIENCES (PRAGUE)

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To

PROFESSOR RICHARD PISCHEL

OF THE UNIVERSITY OF HALLE

AND

PROFESSOR SYLVAIN LÉVI

OF THE COLLÈGE DE FRANCE

IN RECOGNITION OF THEIR CONTRIBUTIONS TO THE  
HISTORY OF THE HINDU THEATER

*This Volume is Dedicated by the Collaborators*



## CONTENTS.

	PAGE
PREFACE BY THE EDITOR OF THE SERIES AND TRANSLATOR . . . . .	xiii
PREFACE BY THE EDITOR OF THIS TEXT . . . . .	xxi
Critical Account of the Manuscripts . . . . .	xxiii
ABBREVIATIONS (Cross-reference to page 175 from) . . . . .	xxviii
 PART I. 	
PRĀKRIT TEXT OF THE PLAY, AND CRITICAL APPARATUS . . . . .	1-116
 PART II. 	
GLOSSARIAL INDEX . . . . .	117-172
 PART III. 	
ESSAY ON RĀJAÇEKHARA'S LIFE AND WRITINGS . . . . .	173-209
<b>1. Chronological Bibliography</b> . . . . .	175
Abbreviated titles of books . . . . .	176
<b>2. Rājaçekhara's Life.</b>	
Earlier opinions as to his date . . . . .	177
His relations to Mahendrapāla (Nirbhaya) and Mahipāla . . . . .	178
Rājaçekhara lived about 900 A.D. . . . .	179
His personal history (family, sect) . . . . .	180
His place of origin, the Western Deccan . . . . .	180
Connection with Kanauj (and Chedi?) . . . . .	181
Rājaçekhara's ancestry . . . . .	182
<b>3. Rājaçekhara's Extant Writings.</b>	
Karpūra-mañjari [=Camphor-cluster] . . . . .	184
Viddha-çālabhañjikā, or 'The Statue' . . . . .	185
Bāla-rāmāyaṇa . . . . .	186
Bāla-bhārata or Prachaṇḍa-pāṇḍava . . . . .	188
<b>4. Lost Works and the Anthologies.</b>	
A tradition of more than four works . . . . .	188
Anthology-stanzas (24) identified in Rājaçekhara's writings . . . . .	189
Anthology-stanzas (10), "of Rājaçekhara," not yet traced . . . . .	190

	PAGE
<b>5. Rājaçekhara and the Prākrit Literature.</b>	
The literary Prākrits and the real vernaculars . . . . .	191
Early Prākrit lyrics . . . . .	192
Hāla's "Seven Centuries," Sattasai (Māhārāṣṭri) . . . . .	192
Jayavallabha's Vajjālagga (Māhārāṣṭri) . . . . .	193
Ānandavardhana's Visamabāṇalilā . . . . .	193
Guṇāḍhya's Br̥hatkathā (Pāṇīchi) . . . . .	193
Prākrit Kāvyas. Rāvaṇa-vaha . . . . .	194
Bappai-rāa's Gauda-vaha, 750 A.D. . . . .	195
Prākrit drama: saṭṭakas . . . . .	195
Karpūra-mañjari the only saṭṭaka extant . . . . .	195
Important for the history of the drama . . . . .	196
<b>6. Other Poets mentioned by Rājaçekhara.</b> . . . . .	196
<b>7. Mentions of Rājaçekhara in the Literature.</b>	
By Vasukalpa, Abhinanda, and Somadeva . . . . .	197
In the Daçarūpa and Sarasvatī-kaṇṭhabharanā . . . . .	198
In several works of Kṣemendra . . . . .	198
In the Kāvya-prakāça, Prākṛta-piṅgala, etc. . . . .	198
<b>8. Rājaçekhara's Prākrit.</b>	
Cāuraseni and Māhārāṣṭri his only dialects . . . . .	199
Cāuraseni-Māhārāṣṭri doublets in this play . . . . .	200
The poet's use of rare and provincial words . . . . .	201
Marāṭhīcisms . . . . .	201
He sometimes confused his two dialects . . . . .	202
His usage tested by Mārkandeya's Prākrit Grammar . . . . .	202
Possible inference as to obsolescence of said dialects . . . . .	204
<b>9. Rājaçekhara's Literary Characteristics.</b>	
Pischel's estimate of Rājaçekhara . . . . .	204
The poet's skill in metres, especially Prākrit metres . . . . .	205
His employment of rime . . . . .	205
His fondness for proverbial expressions . . . . .	205
Self-repetition. List of repeated passages . . . . .	206
<b>10. Rājaçekhara's Favorite Metres.</b>	
1. Ćārdūlavikriḍita; 2. Vasantatilaka; 3. Čloka; 4. Sragdharā . . . . .	206
5. Āryā; then Triṣṭubh, etc., etc. . . . .	207
<b>11. Metres of the Karpūra-mañjari.</b>	
The metres in the order of their frequency . . . . .	207
Scene-groups . . . . .	208
The metres in the order of their occurrence . . . . .	209

## PART IV.

	PAGE
<b>1. Geography of the Play in General.</b>	
The Deccan. Kuntala. Vidarbha. Lāta . . . . .	213
<b>2. Hindu Seasons, Months, and Asterisms.</b>	
Table of the seasons, months, and asterisms . . . . .	214
<b>3. Time-allusions of the Play and Time of the Action.</b>	
Time of the action of act i. . . . .	215
Time of the action of act ii. . . . .	216
Time of the action of act iii. . . . .	216
Time of the action of act iv. . . . .	216
Synoptic table of the time of the action . . . . .	216
<b>4. Synoptic Analysis of the Play.</b>	
Analysis of act i. . . . .	217
Analysis of act ii. . . . .	218
Analysis of act iii. . . . .	219
Analysis of act iv. . . . .	220
<b>5. Dramatis Personæ</b> . . . . .	222
<b>ANNOTATED TRANSLATION OF THE KARPŪRA-MAÑJARĪ . . . . .</b>	<b>223–288</b>



## PREFACE OF THE GENERAL EDITOR AND TRANSLATOR.

HARVARD UNIVERSITY has undertaken the publication of a HARVARD ORIENTAL SERIES. The primary object of this Series, as conceived by the two friends most concerned in its establishment, is an historical one,—the elucidation of the history of religions, more especially, of those of India.

The central point of interest in the history of India is the long development of the religious thought and life of the Hindus,—a race akin, by ties of blood and language, to our own Anglo-Saxon stock. The value of the study of religions is coming to be recognized more and more every day. The study tends to broaden and strengthen and universalize the bases of religion,—a result of practical and immediate benefit. Works which promote this study stand first in the plans of the Oriental Series; and they are especially timely now, when so much of the widespread interest in Buddhism and other Oriental systems is misdirected by half-knowledge, or by downright error concerning them. We may add that such works supply the material for the helpful constructive criticism of the foundations of religious belief, to offset the all too abounding destructive criticism of the day.

But to any one acquainted with the ways of the progress of science, it will be evident that the purposes of this Series are not to be achieved wholly by the direct means of publishing books upon the religions of India. The indirect means to its end must be the publication also of works concerning Indian literature and history and antiquities in their manifold diversities of time and of system (Vedic, Brahmanical, Jaina, and Buddhist), and in their considerable diversities of language (Vedic, Sanskrit, Prākrit, and Pāli).

The work now presented to the world of scholars is the first critical edition of the only Prākrit drama extant, the Karpūra-mañjarī of Rājaçekhara, who flourished about 900 A.D. The sacred scriptures of the Jaina religion are written in Prākrit. And, considering the extreme dearth of books for students of that tongue, it is hoped that this volume, in connection with Jacobi's Handbook, may prove highly serviceable as an introduction to the language of that very ancient religion.<sup>1</sup>

“A critical edition of the Karpūra-mañjarī is an urgent necessity for the advancement of Prākrit studies.” Thus wrote Pischel in 1876, in the preface to his Hemachandra, p. xii. For the realization of his long-deferred hope, we have at last to thank one of his own pupils, Dr. Konow, whose work, as I trust, will clearly show the training in rigorous philological method which he has received at the hands of his eminent master.

The interest of this play is largely philological ;<sup>2</sup> but, as is elsewhere shown,<sup>3</sup> it is not without its importance for the history of the Indian drama. It abounds in material which may well engage the attention of the student of antiquities<sup>4</sup> and of folk-lore.<sup>5</sup> And its allusions to matters of geography or of the calendar, to facts of natural history or to popular beliefs concerning those facts,<sup>6</sup> challenge the widest erudition of the expositor. It presents questions of broader literary interest, such, for example, as concern the degree to which Rājaçekhara is indebted for motifs or for modes of expression to his predecessors,<sup>7</sup> Kālidāsa, Bhavabhūti, Daṇḍin, Bāṇa, and Bhartṛhari. Its literary merit is, on the whole, meagre. The plot is scanty. And the playwright knows little or nothing of the development or depiction of character. Much of its fun is such as is proper to the cheapest vaudeville ; so, for example, the parrot incident that is lugged in at iv. 2<sup>4</sup>. The long-drawn discussion of love at iii. 10–19 is invested with a singular negative interest by reason of its sad lack of all nobility of conception.

<sup>1</sup> Pischel's Prākrit Grammar is now soon to appear. It will mark the beginning of a new epoch in these studies.

<sup>2</sup> See pp. xxi, 201–3.

<sup>3</sup> See p. 196.

<sup>4</sup> For example, the merry-makings at the Banyan festival, iv. 10–18 ; palace-life, i. 36 ;

iv. 9<sup>6</sup> ff. ; the Magician's homage to the Dreadful Goddess, iv. 19.

<sup>5</sup> E.g., rain-drops transformed into pearls, iii. 3<sup>14</sup>, note ; mirage, ii. 40<sup>5</sup>.

<sup>6</sup> Cp. i. 18<sup>15</sup>, 20<sup>a</sup>, ii. 50<sup>a</sup>, ii. 50<sup>a</sup>, iv. 18<sup>36</sup>. Botanical allusions—passim.

<sup>7</sup> See p. 204, and, e.g., ii. 10<sup>b</sup>, iii. 2<sup>4</sup>.

The entrance of the Magician (at i. 21<sup>8</sup>) is signalized by several ribald stanzas which throw a good deal of light on certain pathological phases in the evolution of religion, such as have repeated themselves over and over again in the history of the most varied peoples. To study these phases from a point of widest scope is an essential condition for an intelligent diagnosis of all such vagaries, whether exhibited in the fervors of an American camp-meeting or of a Hindu temple-precinct.

The literary merit of a piece like this, however, is not, in my opinion, to be summed up in any brief and disparaging dictum.<sup>1</sup> The play is surely redeemed from sweeping condemnation by the swing scene (ii. 30–40). Here, specifically in stanzas 30–32, the author shows himself a consummate master, not only of imitative language, but also of metrical forms. And the Sanskrit student must be dull indeed who is not charmed by the liquid music and smoothly swinging rhythm of stanza 30; while the stanzas 33–40, although contravening some of the canons of Occidental taste, are really remarkable for the ingenuity and beauty of their conceits. The King's verses of admiration upon the bursting into blossom of the açoka tree (ii. 47) need no apologist. And the descriptive stanzas (as of sunset, evening, or moonrise, ii. 50, i. 35–36, iii. 25) deserve high praise for their vividness and genuinely poetic sense of the fairest aspects of nature. And some of the “enamored verses”<sup>2</sup> will bear the test of Occidental criticism,—their tenderness and beauty and dignity unimpeached. The contrasts between the love-lorn solemnity of the King and the mocking badinage of his Jester<sup>3</sup> show a command of the shadings of expression that is by no means contemptible.

**The Text and the Critical Apparatus.**—I need add little to what is said by Dr. Konow, pages xxiii–xxvi, about this part of the work. I am confident that students will appreciate the pains I have taken to have the typography convenient, especially that of the various readings. I regret that these last are so copious; but the exceptional nature of the text must excuse their fulness.

**Method of Citation.**—The verse-portions are cited by act and stanza and line, the line being indicated by *a*, *b*, *c*, or *d*. The prose clauses

<sup>1</sup> Such as Apte's, in his *Rājaçekhara*, p. 24.

<sup>2</sup> Cp. i. 32, ii. 5, 9, 10.

<sup>3</sup> For example, at ii. 40<sup>1–6</sup>, ii. 50<sup>1–2</sup>, iii. 29.

between any two stanzas are numbered consecutively with Arabic numerals, and are cited by the number of the act with that of the preceding stanza and that of the clause. Thus iv. 19<sup>67</sup> is the last clause between iv. 19 and iv. 20. Similarly ii. 0<sup>5</sup> is used to indicate the fifth of the prose clauses preceding stanza 1 of act ii. It is thus apparent at a glance whether any given citation refers to a passage of prose or of verse.

A simple and sufficient means of citation is absolutely indispensable for any text of mingled verse and prose that is of consequence enough to be studied and cited at all. The editor who fails to provide such means is guilty of flagrant neglect of plain duty and of gross disregard for the time and convenience of students and of his colleagues. By way of punishment he may count upon the seriously circumscribed usefulness of his book and the silent maledictions of those who are forced to use it. Let me here call renewed attention to Ernst Leumann's "Request to the future editors of dramas and post-Vedic prose texts of the Indian literature,"<sup>1</sup> commending it to most thoughtful consideration.

**The Glossarial Index.** — To the Prākrit forms of this text I believe that the Index will prove a very accurate and complete concordance. The words of the stage-directions are in Sanskrit and are not included. The English definitions may, I fear, seem inadequate by reason of brevity. It is therefore well to mention that the reader must supplement the definition of any given Prākrit word by a study of the senses of its Sanskrit counterpart, or by reference to Pischel's edition of Hemachandra's Prākrit Grammar and Dictionary,<sup>2</sup> where these are cited. Failing these books, it is hoped that the Translation will serve as an entirely adequate complement to the Index.

The arrangement of the Index demands a word of explanation. Verbal forms are assembled under the Sanskrit form of the root to which they belong when this can be given; otherwise, they are put under the heading of the third singular present indicative of the Prākrit form. Thus *pa-adei* stands under *kat̄*; while *khuttai* is given under *khuttai*.<sup>3</sup> Similarly, *jantia* is put under *yantra-*, while *janta* comes in alphabetic place. Again, *vi-inna* is given under *t̄r̄*; but *vi-tthinna* and *un-naa* (as

<sup>1</sup> Zeitschrift der deutschen morgenländischen Gesellschaft, xlvi. 161.

<sup>2</sup> Cited by the initials "H." and "HD."

<sup>3</sup> For other examples, see my note to ii. 4.

---

quasi adjectives) and *milāna* (on account of the splitting of the *ml-* group) are set in their alphabetic places and not under *str* and *nam* and *mlā*. I trust that the occasional hints in my notes will reduce to a minimum any practical inconveniences resulting from the arrangement of the Index.

**The Translation.** — It is a part of the fundamental plans of this Series that none of the texts published in it shall be without a translation. The Series does not aim to consult the interests of Sanskrit students exclusively. For better, for worse, this part of the plan is at all events in accord with the dictates of absolute frankness. The wisdom of the Wise Men of the East is to be estimated by Occidental readers with entire fairness—nothing less, nothing more. And for this reason we may neither withhold its excellencies nor cloak its defects. I am, moreover, strongly persuaded that Indian studies would have exerted much larger influence upon the intellectual life of our day, and would even have made more rapid progress, if the masters of Indology had devoted more of their time to the work of translation and popular exposition. The new recruits for this field must be drawn from the circle of those interested. To enlarge that circle is therefore indispensable. Moreover, the comparative study of literature is now a recognized discipline with clear aims and zealous votaries. And to such students also this translation makes its appeal.

After the Text and Index were completed, I requested Dr. Konow to make a translation ; and to my request he acceded with the utmost kindness and promptness. But upon this matter, his own remarks, p. xxii, may be consulted. The play is very difficult to translate. The metaphors, be it for their boldness or their accumulation, are at times most intractable. And often the point of a stanza or phrase requires for its reproduction in English such a command of delicate nuances of expression as cannot be expected of one to whom English is not vernacular. The revising of Dr. Konow's rendering proved to be not feasible. And therefore, after trying and failing to find an American who was both willing and able to translate the piece, I set myself most reluctantly to the delightful and interesting work of making a new version.

Most reluctantly,—because it involved a delay of weeks in the

progress of the labor of issuing the works of my two departed friends, the Atharva-Veda of Professor Whitney and the Visuddhi-Magga of Henry Clarke Warren. This delay has been a sore grief to me, although tempered by the feeling that these Prākrit studies would at any rate inure to the benefit of my equipment for the completion of Mr. Warren's work.

The translation here presented is accordingly an essentially independent one, of my own making. A good many of the best stanzas I have rendered in metrical form. That I have not so rendered the rest may be set down in part to their intrinsic inferiority, and in part to the extreme pressure under which the keen sense of the above-mentioned delay caused me to do the work. The marked diversities of tone and style<sup>1</sup> I have endeavored faithfully to reproduce in the tone and style of my English.<sup>2</sup> The translator must be able to *feel* the atmosphere of each of the varying scenes and to adapt his version to their subtle changes.

Almost at the outset it appeared that the translation, unless provided with a running comment, would necessarily be obscure in many points even to the Sanskritist. I hope that no one will find these notes unacceptable. That this portion of the volume is intended in part for non-Indianists, is the reason for writing the *ch*-sound in proper names with *ch* (instead of the usual *c*) and for giving such notes as that on the Asuras at ii. 31<sup>b</sup>.

Scant as the action or stage-business of this play may be, it is the interpreter's duty to make it intelligible to the otherwise unaided student. In the introductory paragraphs, therefore, pages 213–222, I have done my best to make clear the sequence of the inferential as well as of the explicit parts of the action, and likewise the place and time of each element thereof.

One little detail perhaps needs a word from the prefacer, to wit, the version of *piya-vaassa* as 'old man.'<sup>3</sup> The German *hoch* = 'high,' and *Abend-zeit* = 'even-tide.' So Prākrit *piya* = 'dear,' and *vaassa* = 'friend.'

<sup>1</sup> Well illustrated at ii. 40<sup>2</sup> ff. Or compare i. 16<sup>1</sup> ff. with i. 18<sup>1</sup> ff.

<sup>2</sup> For this reason, readers whose native tongue is not English may find occasional

colloquialisms for the explanation of which no dictionary less complete than the Century Dictionary, for example, will suffice.

<sup>3</sup> See note to i. 18<sup>17</sup>.

But it is hardly less grotesquely incongruous to render *piya-vaassa* by ‘dear friend’ than to render *Hochzeit* by ‘high tide.’ The connotation of the colloquial “old man,” as used even by very young men to one another, with all its suggestions of jovial good-fellowship, shows for itself how fatally misleading a wooden literalness may be.<sup>1</sup> We all know that a *green black-berry* is *red*.

There are some things in this play which are repellent to a mind that is bred to the large variety of wholesome interests<sup>2</sup> that characterize our best modern life. Instead of making the offensive ideas conspicuous by the thin veil of an occasional Latin phrase, I have judged it better to give them in English, simply toning down their more drastic features.

Wer den Dichter will verstehen  
Muss in Dichters Lande gehen.

Never was the truth of this couplet brought home to me with more force than in the making of this translation. My own sojourn in India was, alas, too short to absolve me from dependence upon books. I was therefore glad to have the help of the native scholiast, Vāsudeva. No other scholia were accessible to me. And I gratefully record my indebtedness to Roxburgh’s *Flora Indica*; and to several of the systematic Sanskrit treatises on plants and minerals, mentioned below, p. 177; and, last, not least, to my venerable friend, Böhtlingk. I am glad to bear the shame of not having realized earlier the profit to be had from his Hemachandra as an aid to the study of Sanskrit synonymy, if by this confession any are led to take to heart the excellent words of three and fifty years ago with which he closes his preface :

Ich bin überzeugt, dass mit dieser neuen Ausgabe Vielen gedient sein wird ; nur Einer, der es sich zum festen Vorsatz gemacht zu haben scheint, bei seinen Sanskrit-Studien nie an die reinere Quelle zu gehen, wird zu seinem eigenen Nachtheil und zu aller derer, die seine Werke

<sup>1</sup> COROLLARY.—Taking due account of the diversities of tone, I have rendered *vaassa* by ‘my man’ at ii. 6<sup>2</sup>; by a slightly impatient ‘man’ at iii. 2<sup>1</sup>; and by a dignified and stately ‘O friend’ at iv. 5<sup>4</sup>.

<sup>2</sup> We must remember that these were often utterly lacking to the Indian villager. The Sanskrit student may make this point clear to himself by consulting in the lexicons the articles upon *grāma* and its derivatives.

benutzen, nach wie vor Alles bei Seite liegen lassen, was auf diesem Gebiete erscheint.

It is fitting, in this fourth volume of the Series (the first to contain a preface from the General Editor), to acknowledge the twofold indebtedness of Harvard University to an alumnus, Dr. Fitzedward Hall, of the class of 1846. He has, on the one hand, honored his Alma Mater by his achievements in Oriental<sup>1</sup> as well as in English philology; and, on the other, he has made to the Library of the University a gift which is unique. With pride of nativity<sup>2</sup> and with loyalty to his college unimpaired by years of absence, he has given to it his rare and early Indian printed books, and — what is more — his precious collection of Sanskrit manuscripts.<sup>3</sup> These manuscripts, with some five hundred purchased by me in Western India, constitute the largest and most valuable collection of the kind in America. It is my fervent hope that they may be of much service in realizing the plans of this Series, not only directly, but also by way of stimulus to Oriental research.

C. R. LANMAN.

HARVARD UNIVERSITY,

March 31, 1900.

**Postscript.** — July 8, 1900. In the meantime, I have submitted the proof-sheets of the entire translation to Dr. Konow, and he has returned them all with many useful suggestions of improvement or correction. For these it gives me great pleasure to make public acknowledgment of my sincere thanks.

<sup>1</sup> Students of English, considering the part he has borne in the production of the great "Oxford English Dictionary," and the marvellous learning thereby attested, might well enough be excused for not knowing that he had, long before, attained distinction as an Indianist. The first Sanskrit texts ever published by an American were his editions of Ātmabodh and Tattvabodh (Mirzapore, 1852). And his early writings on

Indian philosophy, dramaturgy, epigraphy, etc., are still cited with deference by the best authorities of to-day.

<sup>2</sup> His ancestor, John Hall, immigrated just 270 years ago from England to Charlestown, about three miles from the seat of Harvard College.

<sup>3</sup> Acquired during long official residence in India, as Professor at Benares and as Inspector of Public Instruction.

## PREFACE BY THE EDITOR OF THIS TEXT.

TWENTY-FOUR years have passed since Professor Pischel, in the preface to his edition of Hemacandra's Prākrit grammar, declared a critical edition of the Karpūramañjari to be a necessity for the advancement of Prākrit studies. Rājaçekhara has been highly esteemed for his proficiency in the Prākrits, and it was to be hoped that a careful edition of his only Prākrit play might throw some light upon the linguistic history of India. But unfortunately, the materials then available proved to be insufficient. Since that time new manuscripts have been found, and some years ago Professor Pischel proposed to me to undertake the work, and at the same time he kindly put at my disposal the collations which he had formerly made with the view of editing the play himself. Though regretting that the edition should not proceed from his master's hand, I thankfully accepted his proposal, as he declared it impossible to find the leisure necessary for the work himself.

I have myself collated only the manuscripts NRSTUW. For ABCP, I used the collations made by Professor Pischel; and Dr. Lüders kindly collated O for me.

In the notes I have quoted all truly various readings. I leave unmentioned the ya-çruti and the dental n in the Jaina mss.; whereas, in the readings of STU, I have always transcribed the dot + consonant as double consonant. I also pass by all evident blunders in silence. The anunāsika is generally indicated by the same sign as the anusvāra; and this fact must be remembered in using the critical notes.

The chief aim of this edition then is a linguistic one. But besides, I have also been guided by another consideration. I often had to regret that no chrestomathy of the Prākrits of the plays exists, and it was my hope that the Karpūramañjari might be used as such one. This consid-

eration has also, to some extent, influenced my work. Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all manuscripts. Further, the vocabulary is composed with the aim to serve students learning Prākrit. To study those dialects it is, naturally, necessary to know Sanskrit, and I therefore always refer to the corresponding Sanskrit form, where this is possible. I have not made any attempt to give an etymological index, nor have I intended to furnish a vocabulary which might be sufficient without knowledge of Sanskrit.

From the same point of view I did not think it convenient to add a translation. And I was also convinced that it should be impossible to me to translate such an intricate text satisfactorily, as long as English was not more familiar to me. On the other hand the general editor, from quite another point of view, thought it necessary to add a translation. Upon his request I therefore made an attempt to render the text in English. But I soon felt how unsatisfactory my work must be, and what I sent Professor Lanman can hardly be called more than a rude paraphrase. I was therefore very glad to hear that he would work out a translation himself.

My best thanks are due to those who have, in various ways, aided me in the work, to Professor H. Jacobi, Dr. H. Lüders, and Dr. A. Stein; to the government of Madras for the courtesy and kindness with which it forwarded new materials to me; but above all to Professors Pischel and Lanman. To the rich knowledge and kind benevolence of the former I never appealed in vain, and though overloaded with other works, he has kindly read the proofs of text and vocabulary. And the kind interest which Professor Lanman has taken in my work, and the unselfish assistance which he has rendered me, cannot, in any respect, be measured from his prefatory remarks.

STEN KONOW.

UNIVERSITY OF KRISTIANIA,

June 29, 1900.

## CRITICAL ACCOUNT OF THE MANUSCRIPTS.

**The Text.** — This edition of the text of the Karpūra-mañjarī is based upon the following manuscripts :

A. Jaina ms., 8 leaves, with 9–13 lines on each page ;  $9\frac{1}{2}$  inches by  $4\frac{1}{4}$  inches. Contains javanikāntara i. See Bhandarkar, Report on the search for Sanskrit mss. in the Bombay Presidency during 1882–83, Bombay, 1884, p. 156, no. 418. The colophon reads : iti ḡrikharatāṇavabhogaṇadinaṇiçrijiwasāgarasūriçiyavācanācāryaviracitāyām karpūramāñjariṁahānāṭikāyām prathamām javanikāntaram vivṛttam idām || ḡrī || ḡrī || rājanpure likhitām || rājanpure likhitām ||. Vācanācārya must be the author of a commentary on the Karpūramāñjari. Of this commentary a few traces are left. An incorrect ms. Aspirates are doubled ; nd is often substituted for nt. Codex A is therefore possibly copied from a South Indian original. Cp. Pischel, Nachrichten, Göttingen, 1873, 206 ff.

B. Jaina ms., 8 leaves, with 15 lines on each side ;  $10\frac{1}{2}$  inches by  $4\frac{1}{2}$  inches. Prākrit text, Sanskrit translation, and some glosses. Contains javanikāntara i., the beginning of ii., as far as hidaāvajjam (ii. 1<sup>3</sup>), and the end from sā rayanamayī (iv. 19<sup>6</sup>). See Kielhorn, Report on the search for Sanskrit mss. in the Bombay Presidency during 1880–81, Bombay, 1881, p. 83, no. 22. The colophon reads : iti ḡrikarpūramāñjānāṭikā kasya [!] samāptā. saṁ. 1600 varṣe ḡrimahimanagare.

C. Jaina ms., 11 leaves, with 8 lines on each page ;  $9\frac{3}{4}$  inches by  $4\frac{1}{2}$  inches. Fol. 3 is wanting. Contains javanikāntara ii. See Bhandarkar, l.c., p. 156, no. 419. The colophon reads : iti ḡrikhugatāṇanabhogaṇa-çrijiṇasāgarasūriçiyavācanācāryaviracitāyām karppūramāñjaryyām dvitiyām javanikāntaram vṛttam || ḡrī || eithṭhadu edām likhidām dāva diñeso diyo mahio | ehi payaṭṭadu saṁto saccām saccām kuṇāmto vva || 1 || rāyapuraththidēna udīyajādisirorattasirinarasiṁhasūnujādeṇa likhidām jjeva | Kappūramāñjariṇāḍaṁ. Codex C has the same peculiarities as A, and seems to be a continuation of that ms.

N. A modern Nāgarī ms., 16 leaves text, 13 leaves translation, with 15 lines on each page ; 13 inches by  $8\frac{1}{4}$  inches. The water-mark has the date 1859. Several lacunas. Conclusion of the text wanting. See

Weber, Verzeichniss der Sanskrit- und Prâkrit-handschriften der Königlichen Bibliothek in Berlin, Berlin, 1886, no. 1558. The doubling of the aspirates and the occasional writing of nd for nt point to a South Indian origin; and forms such as *diṁnna* for *diṁbha* and a few instances of *ya-çruti* (or writing of an intervocalic y in cases of secondary hiatus, as in *rayaṇa* for *raaṇa*) show influence from Jaina mss.

O. A modern Nâgari ms., 21 leaves, with 18 lines on each page ; 10 $\frac{1}{2}$  inches by 9 $\frac{1}{2}$  inches. Prâkrit text with some glosses. Sometimes corrections in the margin. In a few places defective. The ms. was copied after the year 1830. See Aufrecht, Catalogue of the Bodleian mss., p. 146<sup>b</sup>, no. 313.

P. Copy from a Jaina ms., 46 leaves, with 15 lines on each page, 11 $\frac{3}{4}$  inches by 5 $\frac{3}{4}$  inches. Complete text and translation. Modern and very incorrect. See Kielhorn, l.c., p. 83, no. 23. After each javanikântara is the following colophon : iti çrimatsûryavamçodbhavasahigilakulâvatâmsaçrimatprayâga (i. and ii., prayoga) dâsâmgajaçrîpremarâjaviracite karpûrakusumanâmni karpûramainjarîbhâṣye . . . yavanikântaram samâptam. Ends : çubham bhavatu || saṁvat 1931 prathamaâśâdhaçuklapakṣe tithâu ṣaṣṭyâm çanîvâre likhitam idam vyâsagopidâsâtmajena || malâkhyanâmnâ || çrijayaçilanagare ||.

R. Copy of the ms. no. 417 of the Raghunatha temple library. See Stein, Catalogue of the Sanskrit manuscripts in the Raghunatha temple library of His Highness the Maharaja of Jammu and Kashmir, Bombay, 1894, p. 77. I owe the possession of the transcript to the kindness of Dr. Stein, who had his assistant, pandit Sahajabhaṭṭa, make it for me. Incorrect ; some lacunas ; conclusion wanting. Text, with the commentary of Vâsudeva.

S. Copy of the Tanjore ms., no. 10634, prepared for me through the liberality of the government of Madras. Text with some lacunas. See Burnell, Classified index to the Sanskrit mss. in the palace at Tanjore, London, 1880, p. 168<sup>a</sup>. Grantha letters.

T. Copy of the Tanjore ms., no. 5253, made for Professor Pischel at the request of the late Dr. Burnell. Complete text, with some lacunas. Very incorrect. See Burnell, l.c.

U. Copy of the Tanjore ms., no. 10633<sup>a</sup>, Grantha, prepared for my use. Text with Sanskrit version. Some lacunas. See Burnell, l.c.

W. Jaina ms., 21 leaves, with 13–14 lines on each page, 10 $\frac{1}{2}$  inches by 4 $\frac{1}{2}$  inches. Complete text, with marginal paraphrase. See Weber, no. 1557. The colophon reads : samattâ kappûramainjari ḥâma ḥâdikâ mahâkaiṇo sirirâyasehassa kadâ . . . saṁvat 1520 varṣe çâke. The groups ṭh and ddh are, as a rule, not to be distinguished in this ms.

**Commentaries.**—Furthermore, I have used the following commentaries: Vāsudeva's gloss in the Raghunatha temple ms. and in the edition of our play in the Kāvyamālā.

**K.** The commentary of Kṛṣṇasūnu in a transcript of the Tanjore ms., no. 10633<sup>b</sup>, belonging to Professor Pischel (see Burnell, l.c.). A new copy was given me by the government of Madras together with S and U.

**J.** Pitāmbara's Jalpatiratnamāñjari (Kielhorn, l.c., p. 65, no. 242), collated by Professor Pischel. This is a different work from that contained in the corrupt mss. described by Weber, l.c., nos. 1559, 1560.

Among these mss. we can distinguish two distinct groups: a South Indian group, comprising STU; and a Jaina-group, to which belong ABCPW.

STU agree in most particulars and must be traced back to a common source. The doubling of a consonant is indicated by a dot before the consonant; lingual l̄ is substituted for dental l; etc. Moreover, where the discrepancies between the manuscripts are very considerable, STU have, generally speaking, the same reading. Thus e.g. i. 6, 7, 8<sup>a</sup>, 9, 10, 14<sup>2</sup>, 18<sup>13</sup>, 20<sup>1,2</sup>, 22<sup>a</sup>, 32<sup>1</sup>; ii. 29<sup>c</sup>, 34<sup>a</sup>, 41<sup>b</sup>; iii. 4<sup>1,5</sup>, 5<sup>2</sup>, 8<sup>a</sup>, 20<sup>3</sup>, 22<sup>8</sup>; iv. 1<sup>b</sup>, 9<sup>5ff.</sup>, 18<sup>29ff.</sup>, 20<sup>9</sup>, etc. And in the South Indian group, STU, the conclusion (which is entirely missing in the Jaina group) is different from that in NO (R is incomplete).

Burnell was of opinion that T was copied from S. But in iv. 24, T and U agree, as against S. See also i. 20<sup>30</sup>, 21<sup>b</sup>, 30<sup>a</sup>, 33<sup>d</sup>; ii. 41<sup>9</sup>, 42<sup>3</sup>; iii. 1<sup>d</sup>, 3<sup>8,9</sup>, 4<sup>a,5,8,9</sup>, etc. It must therefore be concluded that T is copied from U, perhaps with corrections from S (cp. ii. 11<sup>1</sup>, 16<sup>b</sup>, 41<sup>9ff.</sup>; iii. 22<sup>9</sup>, etc.). The commentary of Kṛṣṇasūnu agrees with this group; and in the final stanza, with S.

The Jaina mss. are characterized by some common blunders and omissions. Cp. rīdiāu, i. 1<sup>a</sup>; further, i. 7, 19<sup>7</sup>, 20<sup>11</sup>; iii. 4<sup>1</sup>, etc. Moreover, the complete absence of the conclusion in all these mss. is too extraordinary to be a mere accident. In many readings also, this group differs from the other mss. Cp. i. 9<sup>a,b</sup>, 15<sup>d</sup>; ii. 11<sup>b</sup>, 48<sup>o</sup>; iii. 1<sup>b</sup>, iv. 2<sup>10</sup>, 6<sup>d</sup>, etc.

Among the Jaina mss., B and W are relatively old. B is very corrupt; W is much better. Both are North Indian mss. B was copied in Mahim (in the Rohtak District) and bought for government in Bikaner. The origin of W is not known.

A and C are attributed in their colophons (which mention the lost commentary) to Vācanācārya, the pupil of Jinasāgara, "the sun in the sky of Kharatāna." "Jinasāgara was the first high-priest of a new branch

of the Kharatara sect, which was established in 1630 A.D.," says Bhandarkar, l.c., p. 44. Cp. Klatt, Indian Antiquary, xi. 250, and Specimen of a literary-bibliographical Jaina-onomasticon, Leipzig, 1882, p. 39. A and C were copied in Rājanpur, Punjab, perhaps from a South Indian original. See above; cp. also the reading *gauttānā* in A, i. 19<sup>c</sup>.

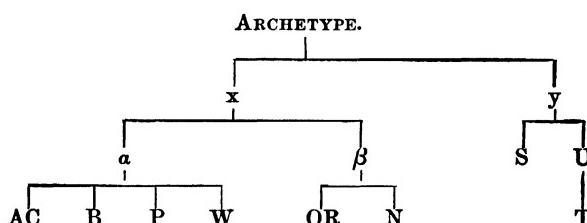
P is a modern transcript, copied and bought in Jesalmir, from a Jaina ms. It is perhaps in some places influenced by the South Indian group (cp. i. 12<sup>b</sup>, ii. 45<sup>b</sup>, etc.); but it is clearly shown to belong to the Jaina group by the agreements mentioned above, p. xxv.

The remaining mss., NOR, are all quite modern. They generally agree with the Jaina group, as against STU; cp. i. 18<sup>a, 9, 13</sup>, 20<sup>1, 2</sup>, 22<sup>a</sup>, etc., and consider, above all, the blunder which they have in common at ii. 28<sup>c</sup>. They therefore seem to be derived from the same source as the Jaina mss. On the other hand they have so many common blunders and various readings that they must be classed apart; cp. i. 8<sup>b</sup>, 9<sup>b</sup>, 10<sup>b</sup>, 15<sup>b</sup>, 18<sup>10, 19</sup>, 20<sup>7</sup>, 34<sup>8</sup>; ii. 1<sup>3</sup>, 6<sup>19</sup>, 29<sup>a</sup>, etc. In the first act, N shows a nearer connection with R, as at i. 7, 8, 12<sup>b</sup>, 13<sup>1</sup>, 15<sup>a</sup>, 16<sup>1, 3</sup>, 20<sup>34</sup>, 32<sup>2</sup>, 34<sup>b, 25</sup>, 35<sup>c</sup>, etc. Both N and R have the aspirates doubled in the South Indian way.

O and R are much more closely connected; cp. the critical notes to i. 4<sup>1</sup>. Some common blunders, which are not mentioned in the critical notes, point in the same direction: such are *joeham* instead of *joñham*, i. 1<sup>a</sup>; *ñihittagā-* instead of *-gga-*, i. 4<sup>c</sup>; *esya* instead of *ettha*, i. 12<sup>b</sup>; *lagohim* instead of *laggehim*, i. 16<sup>d</sup>; the very frequent writing of d instead of tt, etc. Many other readings are common characteristics of O and R: see i. 4<sup>10</sup>, 5<sup>5</sup>, 9<sup>b</sup>; ii. 0<sup>b</sup>, 12<sup>b</sup>, 25<sup>b</sup>, 29<sup>9</sup>, 31<sup>a</sup>, 42<sup>23, 27</sup>; iii. 1<sup>b</sup>, 22<sup>5, 6</sup>; iv. 9<sup>b, 11</sup>, etc.

NOR also sometimes differ from each other. Especially we find not seldom that N agrees with the South Indian group (cp. i. 4<sup>d, 2, 17</sup>; ii. 31<sup>d</sup>; iii. 20<sup>11</sup>; iv. 20<sup>11</sup>, etc.) and OR with W (e.g., ii. 45<sup>b</sup>; iii. 16<sup>c</sup>; iv. 9<sup>b, 8</sup>, 17<sup>a</sup>, 18<sup>38</sup>, 20<sup>4</sup>, etc.). But still NOR must be classed together.

The manuscripts of the *Karpūramāñjari* must therefore be classed according to the following diagram :



PART I

TEXT AND CRITICAL APPARATUS

OF THE

KARPŪRA-MAÑJARĪ

EDITED BY

STEN KONOW

## ABBREVIATIONS

For explanations of abbreviated forms of titles under which certain books have been cited, see the Chronological List of Books, etc., pages 175 to 177.

भदं होउ सरसईअ कइणो खन्दनु वासाइणो  
 अणाणं पि परं पअटउ वरा वाणी छइलप्पिआ ।  
 वच्छोमी तह माअही फुरउ णो सा किं च पञ्चालिआ  
 रीईओ विलहनु कवकुसला जोगहं चओरा विअ ॥ १ ॥

अवि अ<sup>१</sup> ।

अकलिअपरिभविभमाईं अजणिअचुचणडचराईं दूरं ।  
 अघडिअथणताइणाईं णिच्च णमह अणझरईण मोहणाईं ॥ २ ॥

नान्यन्ते<sup>१</sup>

स्थापकः ।

ससिहणडमराइणाणं छमुहणासाणं सुरअणपिआणं ।

१<sup>a</sup> ABPNORT भोदु, SU होदु. — AB करसई, W र्हण. — A कवयणो, B क इणो. — TU गंदु.

१<sup>b</sup> STU वि. — ABWNR पअटदु, P पेय-  
दु, O यअवटदु, STU पवटदु. — ASTU  
परा. — T घउलंपिआ.

१<sup>c</sup> W वत्योमी, N वत्सोमी. — ABPWSTU  
मागही, O माभणी. — ABPWR फु-  
दु, N फुरदु. T पुणउ. — B णा. —  
WO किं पि. — N पंचाडिआ.

१<sup>d</sup> ABPW रोदीभाउ, NORT रोदीओ. —  
A लिहंदु, B विलहंतु, W लिहंतु, S  
हंदु. — BW चउरा इव.

१<sup>i</sup> BWST omit. — T transposes verses  
2 and 4.

२<sup>a</sup> AT विभमाई. — O अभणिअ. — B  
चुचणाई. — A ढंबराई, P ढंडंबराई,  
STU राई.

२<sup>b</sup> AN अघणिअ. — ABPWORS घणा,  
N घणा. — A साहणाई, BSTU  
णाई. — ANT मोहणाई.

२<sup>i</sup> AN नां सूचधारः, B नायंते सूचधाराः;  
W नायंते सूचहारः; OS omit ना० स्था०;  
RT अवि अ.

३<sup>a</sup> T खंड. — P मंडणायाण. — AR  
समोहणासाण, BWO समोहणासाण, P

गिरिसगिरिन्द्रसुआणं संघाडी वो सुहं देउ ॥ ३ ॥  
अवि अ' ।

ईसारोसप्पसाअप्पणइसु बहुसो सगगगङ्गाजलेहिं

आमूलं पूरिआए तुहिणकरकलारूप्पसिप्पीअ रुहो ।

जोणहामुत्ताहलिल्लं णअमउलिणिहित्तगहत्येहिं दोहिं

अग्धं सिग्धं व देनो जअइ गिरिसुआपाअपड्केरुहाणं ॥ ४ ॥

परिक्रम्य नेपथ्याभिमुखमवलोक्ष<sup>१</sup> । किं उण णटूप्पउत्तो विअ दीसदि अम्हाणं  
कुसीलवाणं जणो<sup>२</sup> । जदो एक्का पत्तोइदाइं सिअआइं उच्चिणेदि<sup>३</sup> ।  
इदरा कुसुमावलीओ गुम्फेदि<sup>४</sup> । अणा पडिसीसआइं पडिसारेदि<sup>५</sup> ।

संमोहणासाण, N संमोहणासाणं, SU संमुहणासाण, T छमुहणासाण.

३<sup>b</sup> B सिरिसिरिंदं, P गिरिसि<sup>०</sup> — A °सु-  
दाणं, B °सूयाणं — NU संघाटो, R  
संहाली, T संघाटि. — NSTU ओ. —  
P दिसउ, NO देदु.

३<sup>१</sup> BT omit.

४<sup>a</sup> ABPNOSTU °प्रसाद°.—ABPNOR  
°प्रणदिसु, T °प्रणदिसु. — O स्थागंगा.  
— BW °जलेण, P °जलेण.

४<sup>b</sup> APWNORT पूरिदाए, B परिदाए. —  
ORTU तुहिणभर°. — R °अलां. —  
A °सुप्पीइ, BW °सिप्पीए, P °सिप्पीइ,  
SU °सुत्तोए, T °सुत्तोअ.

४<sup>c</sup> T दुक्क° instead of जोणहा°. — BR  
°मोत्ता°, O °मेत्ता°. — P °हलिल्लं. —  
mss. णद°. — T °मुउड°. — AP  
°णिहत°. — A °हठेहि, BPSTU °हत्येहि.

४<sup>d</sup> A अ्य, NSTU omit. — AB दंतो, N  
दअंतो, STU ददंतो. — ABWNR  
जअदि, P जयति, T जरझड. — ABP  
गिरिसदा°.

४<sup>१</sup> A omits. — B सूत्रधारा परि°, P सूत्र-  
धार नेपथ्या: इतिमुखमवलोक्ष. WN सू-  
त्रधार: परि°, OR नांदंते सूत्रधार: परि°,  
T नांदंते स्थापक: परि°.

४<sup>२</sup> ABPNOR पुण. — A °पथदो, BWNOR  
°पथटो, P °पथटा, SU °प्पअटो, T °प-  
उटो. — O दिसद, N दोसति, STU  
अ° कु° जणो दोसद. — BPW अम्ह.  
— BP कुशीलवाणा, W °वाणा, T हुसी°.  
— ABWR पवंचो, P परंचो, O वग्मो.

४<sup>३</sup> A पत्तोचियाई, B यतोचियाई, PO पत्तो-  
चिअंदृ, W पत्तोच्चिअंदृ, N पत्तोचिअंदृ,  
R यतोचिअंदृ, SU पत्तोइभाइ, T पत्तो-  
चिअइ. — A सिचयाई, B सिचियाई  
सियं, P सिचयांदृ, W सिचिं, N सिहं,  
O सिचअंदृ, STU °आइ. — AP उ-  
च्चिणोदि, B उच्चेणोदि, SU °णोइ, T उ-  
च्चिखोदि का वि लहुवश्चिअओ पट्टय घट्टइ.

४<sup>४</sup> A अयरा, BPWNORSU इअरा, T द्वैअरा.  
— SU °बली. — B गुफदि, STU गुफेइ.  
४<sup>५</sup> N पडिसाई, T °आइ. — A पडिसारयदि,  
P परि°, W पसारेदि, SU उवणेइ.

का वि हु वस्त्रिआओ पट्टए घटेदि॑ । एसो वंसो ठाविदो ठाणे॒ । इअं वीणा पडिसारीअदि॑ । इमे तिलि वि मिअङ्गा सज्जीअनि॑ । एस पक्खाउज्जाणं हलबोलो सुणीअदि॑० । एदं धुवागीदं आल-वीअदि॑१ । ता किं पि कुडुम्बं हङ्कारिम् पुच्छिसं॑२ । नेपथ्याभिमुखमवलोक्य संज्ञापयति॑३ ।

प्रविश्य॑४

पारिषार्थिकः । आणवेदु भावो॑५ ।

स्थापकः । किं उण णाटप्पउज्जा विअ दीसध॑६ ।

4<sup>6</sup> T see above, at i. 4<sup>3</sup>. — B चि, P यि.

— B हुए, PNR omit; O खु, SU बहु. — A पट्टए वस्त्रियाउ, B पट्टए वस्त्रिभाउ, P सुहवणियाउ प०, W प० वणिभाउ, N वणिभायदिझो प०, O प० वणिभाओ, SU वस्त्रिआ वट्टए. — AP वट्टदि, BWNORT वट्टेदि, SU घटेदि.

4<sup>7</sup> ABWNORT एस. — A कंस, B कंस. —

A ठविदि, B विविदो, PW ठविदो, N ठिदो, O ठाविदो, SU खोटुट्टाविअट्टाणो, T वोट्टाविवदट्टाणो. — A ठाणोदं, BWR ठाणो, O ठाणो.

4<sup>8</sup> N वीणं. — A परिसरियदि, B पडिसंसारो॑ । भादि, N सारोदि, O सारिभदि.

4<sup>9</sup> W एमे, SU इमे यि. — BSU ति, P तिण, N तोणि. — BPNRT omit यि. — WO सुअंगा. — A सज्जियंदि, B मज्जीयंति, P सज्जीयंते, W सज्जि-ज्जंति, STU अंदि.

4<sup>10</sup> After एस A inserts कंसालताल, BW कंसतालाण, P कंसालाणु, NORSTU कंसतालाणं. — B पञ्चाउज्जाणा, P प-खदाउज्जाणा, W पक्खाउज्जाणा, N पक्खा-वुक्जाणं, OR पक्खालणुज्जालण, STU

अप्कालोप्कालण. — A कोलाहलो, B हल-वालो, P हलउलो, W हलवोलो, NORSTU हलहलो. — ABPNOR omit सु-गोअदि.

4<sup>11</sup> P एवं पदं, W एवं, STU इदं. — OR धुभागौदमा०, STU गौदधं; A adds त्ति. — P भालवोदि, S omits; U विजप्पेदि.

4<sup>12</sup> P किं संदेषेण, O कं यि, SU किं ति, T अहं यि. — A कुटंबं, BP कुडंबं, W कुडंबं, N कुटुंबं, O कुडुंबादो. — P हकारिय, T हंकरिः.

4<sup>13</sup> A omits; BWNOR सुखं संज्ञापयति, P सुखमवलोक्यति.

4<sup>14</sup> A ततः प्रविशति पारिषार्थकः प्रविश्य सूत्रधारमाह, BN ततः प्रविशति, P प्र-विश्यति, WR ततः प्रविशति पारि-पार्थिकः

4<sup>15</sup> B भणवेदु, W भणवेदु. — PW भाड.

4<sup>16</sup> APWOSTU सूत्रधारः, B omits; NR सूत्रधारः विचिंत्य. — ABPW पुण. — A पयदा, B पयज्ज, PWORT पभट्टा, N पभट्टा, SU पउट्टा. — A दोसधं, B दोत्सधं, P दोसधं, STU दोसह-

पारिपार्चिकः । अध इ<sup>17</sup> । सदृअं णच्चिदव्वं<sup>18</sup> ।

स्थापकः । को उण तस्स कई<sup>19</sup> ।

पारिपार्चिकः ।

भाव कहिजउ एअं को भणइ अणिवल्लहसिहणो ।

रहुउलचूडामणिणो महिन्दवालस्स को अ गुह ॥ ५ ॥

स्थापकः । विचिन्त्य<sup>1</sup> । अए पणहोन्तरं खु एटं<sup>2</sup> । प्रकाशम<sup>3</sup> । राअसेहरो<sup>4</sup> ।

पारिपार्चिकः । सो एटस्स कई<sup>5</sup> ।

स्थापकः । सत्त्वा<sup>6</sup> । कथिदं जेव छइल्लेहिं<sup>7</sup> ।

सो सदृओ त्ति भणइ दूरं जो णाडिआइ अणुहरइ ।

किं उण पवेसविकब्बमझाइं केवलं ण दीसन्ति ॥ ६ ॥

4<sup>17</sup> A पारि० प्राह. — ABPWO omit अध इं; N पारि० अध इं; सूत्र० किं उण णच्चिदव्यं० पारि० भाव etc.; R भाव instead of अध इं; SU अह इं, T पारो० अह इ० सूत्र० किं पुण एटं० पारि० भाव etc.

4<sup>18</sup> A सदृकेण in the margin corrected to कं, N सठअं० — P णटिदव्यं०

4<sup>19</sup> MSS. सूत्रधार००. — AOT कह०

5<sup>a</sup> P अज्ज instead of भाव. — ABPWOR कहिजउ, N कहिजउ, SU कहीभटु, T कहि० जह०. — APWNORSTU एटं०, B एवं०. — BSTU किं०. — B भस्सद०, P भणय०, N भणिज्जदि०, T भणिज्जद०. — P रयणव्य०, N रजणो०, T रअणो०. — B गिहिंडो०, N गिहिंडो०.

5<sup>b</sup> ABW रहुकुल०, P रहकुल०. — BSU महिन्दपालस्स, W महिन्दबालस्स, NRT महेवपालस्स. — P को इ०, N क ओ०, SU को ण०, T को ण०.

5<sup>1</sup> MSS. सूत्रधार००. — SU स्व०, T आत्मगते०

5<sup>2</sup> PNRT omit अए. — P पणहत्तरं, O एहुत्तरं, SU पणहुत्तरं. — ABPWSU omit खु०; NR कखु०. — N सएदं०.

5<sup>3</sup>, <sup>4</sup> A omits. — PO राज०, STU अवि० राज०.

5<sup>5</sup> A पारि० आह०. — SU तस्स. After कई० OR add सूत्र० किं सदृअं०

5<sup>6</sup> AO omit स्थापकः०; BWNSTU सूत्रधार००, PR पारिपार्चिकः०. — A omits सूत्त्वा०; N सात्त्वा०.

5<sup>7</sup> P कथिदं०, STU कहिदं०. — A ज्जेव०, B ज्येव०, P येव०, W द्येव०, NO जेष्व०, R ज्जेष्व०, SU एव्य०, T ज्जेव०. — P ग्नलेहिं० — A adds जहा०, SU जह०.

6<sup>a</sup> PSU omit त्ति०. — B भस्स०, N भणदि०, STU भणिज्जद०. — A जो दूर०. — A नाडियाई०, BWSTU आए०, P याँइ०, O आओ०, R आँइ०. — WOT अणुहरदि०.

6<sup>b</sup> ABPW पुण०, R उण एव्य०. — OR पवे० सअ०. — A विक्कंभयाई०, B विक्कंभा०

विचिन्य<sup>१</sup>। ता किं ति सङ्कदं परिहरिअ पाउदबन्धे पउहो कई<sup>२</sup>।  
परिणार्थिकः ।

परसा सङ्कअबन्धा पाउअबन्धो वि होइ सुउमारो ।  
पुरिसमहिलाण जेत्तिअभिनारं तेत्तिअभिमाणं ॥ ७ ॥  
सङ्खभासाचदुरेण तेण भणिदं जेव<sup>३</sup>। जधा<sup>४</sup>।  
आत्यविसेसा ते चिअ सहा ते चेअ परिणमना वि ।  
उत्तिविसेसो कब्बं भासा जा होइ सा होउ ॥ ८ ॥  
स्थापकः । ता अप्पा किं ण वणिदो तेण<sup>५</sup>।

याहूं, P °विक्खंभयाहूं, W °विक्खंभयाहूं,  
NT °विक्खंभांभाहूं. OR °विक्खंभआहूं. —  
ABPWO इह केवलं गत्यि, N इह

केवलं ण, R ण केवलं होति, SU दोसंदि.  
6<sup>a</sup> AP सूच्छधारः instead of विचिं, R सूच्छं  
विं.

6<sup>b</sup> STU omit ता. — BR कित्ति, APSTU  
omit ति; W हि. — A सङ्किण्य, BPWNORSTU सङ्कअं. — A पायि-  
यदंधे, B पाईयदंधे, P पाईयबांध, W पाई-  
अबंधे, NOR पाउअं, SU पाउहूं, T प-  
रिहरिआउअं. — A पट्टो, BPWNOR  
पअट्टो, SU पउट्टो. — A सो कई, P ति,  
N omits; SU एसो.

7 ABPW omit; in NR verse 7 stands  
after verse 8, in O after 7<sup>c</sup>. NOR  
insert अवि अ between the two  
verses.

7<sup>a</sup> SU पाउहूं, T याटअं. — N इ, O अ,  
STU खु. — T भोइ. — N सोमारो,  
STU °मालो.

7<sup>b</sup> NRST युरसूं, O युरोसूं. — N °मोहि-

लाण, O °लाण. — O जेत्तिअभमहूं, T  
जत्तिअं, SU °लाणमेत्तिअं. — N ते-  
तिअं च्चेभ, STU तत्तिअं.

7<sup>c</sup> B °चदुए, PNRSU °चउरेण, W °चतुरेण,  
T °चचउरेण. — A भणिदं च्चेव तेण.  
— B घेब. P घे, W घेब, NO जेच्च, R च्चेच्च, STU एच्च.

7<sup>d</sup> B यथा, WNOR जाहा, STU जाह.  
8<sup>a</sup> P अत्ये, R अस्या, T अच्छ. — AOT  
°णिवेसा, P णिविसेसा, N °विषसा, R  
°णिषसा. — APW त, N ते. — AB  
PWRSTU च्चिक्ष, N विक्ष, O छिक्ष.  
— B च्चेव, P सच्चविसेसेसु, W ति च्चेव,  
N ते छिक्ष सहा, O सट्टा ते छिक्ष,  
STU च्चिक्ष. — AP परिणामंते, N  
अत्यरिणामंसो. — A omits वि; P च,  
N इ, R इ.

8<sup>b</sup> NOR कछो. — PW होउ, N होई. —  
N होहि, STU होइ.

8<sup>c</sup> MSS. सूच्छधारः, A सूं प्राह. — PSTU  
omit ता. — P वणिटा, N विप्पिदो,  
O वत्तिदो. — SU देण.

परिपार्श्विकः । सुणसु<sup>१</sup> । विदो ज्ञेव तक्कालकाईणं मन्त्रमिमि मिअङ्ग-  
लेहाकधाकारेण अवराइदेण<sup>२</sup> । जधा<sup>३</sup> ।

बालकाई कइराओ णिभराअस्स तह उवज्ञाओ ।

इअ जस्स पएहि॑ परम्पराइ माहप्पमाहूँ ॥ ९ ॥

सो अस्स कई सिरिआसेहरो तिहुवणं पि धवलेन्ति ।

हरिणङ्गपाडिसिङ्गीअ णिङ्गलङ्गा गुणा जस्स ॥ १० ॥

स्थापकः । ता केण समादिटा पउञ्जध<sup>४</sup> ।

परिपार्श्विकः ।

चाहुआणकुलमोलिमालिआ राअसेहरकइन्दगेहिणी ।

8<sup>a</sup> A पारि० प्राह. — ANO सुण, B सुणो,  
P सुणां, W सुणदु, SU सुणसु.

8<sup>b</sup> P सुव्वलद. — PW घेब, NOT जेच्छ, R  
ज्जोच्छ, SU एव्व. — BW °कर्दण, O  
°कडण, SU °कडू. — AW मयंक°, T  
मयांकलेखा°. — A °कहाकारणेण, B  
°लेहाकारेण, P °लहाकहां, W °कहाका-  
रणेणावराइण्या, N °कहाहारेण, O °कथा-  
आधारेण, R °कहारेणाण, SU °कहां,  
T °कथां. — A अवरार्द्देण तेण, B  
भवरार्द्देण, P कहराण, NOR अवराइण्या,  
S बोल्वरराएण अ°, T बवराएण अपरा°,  
U छ्वरराएण अ°.

8<sup>c</sup> W omits; N जहा, STU जह.

9<sup>a</sup> N कइराअ, O कराओ. — APW णि-  
व्वय°, B णिव्वय°, O णिभरा°, R वि-  
व्वय°, STU णिभरदेवस्स. — B उव-  
ज्जाय, P वि उझउ, N उज्ज्वाओ, O उव-  
ज्जोओ.

9<sup>b</sup> A परहि॒, B एहि॑. — ABW परंपराए. — N  
इअ॑ इ जःस परंपराए अप्पा, OR इअ॑ जस्स

परंपरए अप्पा, SU इअ॑ (S इह) तस्स  
गुणाण परंपराए, T इण तस्स जणाण  
परंपरंपराए. — A महाप्प°, B माहत्य°.  
— NOR °रुठो.

10<sup>a</sup> A एदस्स, BW एभस्स, STU एव्व. —  
U कविराअ°. — ABWOR तिहुवणं,  
N तिहुणं. — STU वि. — A धवल-  
यंति, B धवलयंति, P धवलंसाति, STU  
धवलेदि.

10<sup>b</sup> APSU °पाडिसिङ्गौए, B °पाडिसिङ्गौए, W  
°पाडिसिङ्गौए, NO °पाडिसिङ्गौए, R °पा-  
लिसिङ्गौए, T °पाडिपहौए णिङ्गलंका. —  
N गुण. — B यस्स.

10<sup>c</sup> A सून॑ पारि० प्रति; BPWNORTU सू-  
न्नधार॑. — B समाइज्जा, W समा-  
इठा. — A पउञ्जधं, P पयुटिटु॑, N  
पाऊजस्स, O पडंजधि, STU अगु-  
चिटु॑.

11<sup>a</sup> A पारि० सू॑ प्रति. — P चाहुवाण॑, R  
चाउहाण॑, TU आहुआण॑. — ABPNOR  
STU °मौलि॑, W °मउलि॑.

भूतुणो किइमवन्निसुन्दरी सा पउञ्जइउमेअमिञ्चइ ॥ ११ ॥  
किं च<sup>१</sup> ।

चरडवालधरणीहरिणङ्गो चङ्गवटिपअलाहणिमित्तं ।

एत्य सटूअवरे रससोत्ते कुनालाहिवसुअं परिणेइ ॥ १२ ॥

स्थापकः । ता एहि<sup>२</sup> । अणन्नारकरणिज्जं संपादेम्ह<sup>३</sup> । जदो महाराअदे-  
वीणं भूमिअं घेत्तुण अज्जो अज्जभारिआ अ जवणिअन्तरे वटून्ति<sup>४</sup> ।  
इति परिक्रम्य निष्कान्तो<sup>५</sup> ।  
प्रस्तावना<sup>६</sup> ।

ततः प्रविशति राजा देवी विदूषको विभवतस्त्र एरिवारः<sup>७</sup> । सर्वे परिक्रम्य यथोचितमुपविशन्ति<sup>८</sup> ।

11<sup>b</sup> MSS. किदिं. — A °भवदिं, B °मावंति०, U °मर्वंदिं. — P एतां नाडि सा. — A पओजयिदु०, BWNO पउञ्जइदु०, P पउ-  
जव्वु०, R पउतदु०, STU पओजव्वु०. — ABPNWORSU °मेदमि०, T °मेतमि०.  
— ABR °च्छदि, P °त्यति, W °छति,  
N °च्छब्दि.

11<sup>1</sup> A किं च यंथाभिधेयत्वं सूचयति पारि; B omits.

12<sup>a</sup> B चंडपाथ०, P वडवाल०, NOR चंद०,  
T चंडपाल०. — A °हरिणो०, PO °ध-  
रिणो०. — O चङ्गवत्ति०. — A °पद०,  
B °थयलाभ०. — W °णमित्तं, N °णि-  
मित्तं, O °णिमित्ते०.

12<sup>b</sup> B अत्त, P एतु सठक०. — B °सोत्त. —  
AN कुंदला०, O कुंदना०. — ABWNOR  
°सुरं, P °सुतं. — APWNORT परि-  
णेदि, B °णेद.

12<sup>1</sup> ABPNOR omit स्थापकः; TU सूत्र०.  
— ABPNOR भाव एहि; A एहि दाव.

12<sup>2</sup> BW °करिणिज्जं, N °कज्जं. — A संपा-  
दयम्ह, B संपाडिम्ह, P संपाडियम्ह, W  
संपाडम्ह, U संपादम्ह.

12<sup>3</sup> BP यदो. — N महाराअस्स देवैरे भूमि०.  
— B पित्तण, N घेलण, STU घेत्तुण  
(S घेत्तुण) भू०. — B अण्णा, P आज्जा०. —  
A अज्जभरिया, BP अज्जा०, N भज्जाघ-  
रिणी०, R घडिणिआ०. — P omits अ.  
— B जवणिअंर, P जवणिअंतरे०. — AU  
वटंदि, PN वटुदि, W चिटून्ति, R ददि,  
T आटूङ्ग.

12<sup>4</sup> B प्रक्रम्य, SU omit. — B यथोचितं  
निःक्रान्तो०. — A adds सूत्रधारपारि-  
पार्क्को०.

12<sup>5</sup> A adds नाटकावसरः०

12<sup>6, 7</sup> AU only ततः प्रविशति राजा. — P  
विदूषको विचक्षणा दासी विभवतस्त्र प्रती-  
हारादिपरिकरः, T विदूषकेण विचक्षणा  
त्र. — P यथोचितासनेषूप०.

राजा । देवि दक्षिणाहिवणरिन्द्रणन्दिणि वहुवीअसि इमिणा व-  
सन्नारभेण॑ । जदो' ।

बिस्त्रोद्धे बहलं ण देन्ति मअरणं णो गन्धतेल्लाविला  
वेणीओ विरअन्ति लेन्ति ण तहा अङ्गम्मि कुप्पासअं ।  
जं बाला मुहकुडुम्मि वि घणे वटृन्ति ढिल्लाअरा  
तं मखे सिसिरं विणिज्जिअ बला पञ्चो वसन्तूसवो ॥ १३ ॥  
देवो । अहं पि पडिवहुवाविआ भविस्सं । जधा'  
छोल्लन्ति दनाखअणाइ गए तुसारे  
ईसीस चन्दणरसम्मि मरणं कुणन्ति ।  
एणिहं मुवन्ति घरमञ्ज्ञमसालिआसु

- 12<sup>a, b</sup> U omits राजा देवि. — B दक्षिणा०, N दक्षिणापहणरेद०, R दक्षिणापहणरेथ०, S दक्षिणा०. — TU णरेद०. — B निंदने, OW णंदणे. — APW वज्जा-  
वीअसि, B घद्धावियासि, O घट्टावीहसि, R वड्डीवीअसि. — ABW omit इमि-  
णा. — A omits घस०; B वियंतारभेण यदो.  
13<sup>a</sup> AP छहुलं, B विहल. — BS दंति, P दिति. — SU मं ण दे० छहुलं. — B  
णो दिति तित्ताविला, W तिल्लाइरा, N तैला०.

- 13<sup>b</sup> B वाणीओ, O वेणीओ. — B वियरंति,  
OS विरयंति. — P लंति, OSU णेति,  
T लेति. — P अंग०. — A कुप्पासक०,  
P किम्प्पासय०.  
13<sup>c</sup> SU कुअकुं०, T कुचकुं०, N कुंकुम्मि. —  
W छ०. — N omits घणे. — A छ-  
द्वंदि. — ANRSU ठिल्ला०, B ठिल्ला-  
सप्तो, T टिल्ला०.

- 13<sup>d</sup> STU ता०. — B विणिज्जिथ०. — P व-  
संतोच्छयो, W वसंतो०, OR तुसभो, T  
तुसभो०.  
13<sup>e</sup> B देव वि०, P विम्मलेखा, WO देवी  
वि०. — NR देव अहं पि तुन्ध, STU  
वि०. — AW वज्जाविआ, B वज्जा०, P  
व्वज्जाविया, N विदा०, O पदिवठाविभ  
दे०, R व्वज्जाविआ, SU वहुवहस्सं, T  
वाडुवाधिसं.  
13<sup>f</sup> BP यथा, O जहा०, SU जह०, T जथा०.  
14<sup>a</sup> P त्यालंति, W त्योल्लंति, T छोलहंति. —  
W दंति०. — B रक्षणाइ, POR रअ-  
णासं०, N रक्षणाणि० — ABPNOR  
गदे०, T दे०.  
14<sup>b</sup> A इसोइ०, BWNORSTU रूसोडि०.  
14<sup>c</sup> BP घहं०. — ANR सुहंति, B सुहंति०  
— AB मञ्जिम०, NSTU मञ्ज्ञम०, O  
मञ्जम०. — BP मालियासु०, STU  
पालिभासु० (S सु०).

## पाअन्तपुञ्जिअपडं मिहुणाइ पेच्छ ॥ १४ ॥

नेपथ्ये<sup>१</sup>

वैतालिकयोरेकः । जअ जअ पुब्दिसङ्गणाभुअङ्ग चम्पाचम्पअकण्ठउर  
राढाणिज्जिदराढाचङ्गत्तण विक्षमक्षलाकामरूप हरिकेलीकेलिआर  
अवमस्तिदजच्चमुवण्ठवण सब्बङ्गसुन्दरत्तणरमणिज्ज सुहाअ दे भोदु  
सुरहिसमारभो<sup>२</sup> । इध हि<sup>३</sup> ।

पराडीणं गण्डवालीपुलअणचवला कञ्चिबालाबलाणं  
माणं दोखण्डअन्ता रद्दहमअरा चोलसीमन्तिणीणं ।

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14<sup>d</sup> AB पायंदं, P पायंति०. — ABO °यु-  
जिदं, W °तं, N °युंजीअ०. — AP  
WNR मिहुणाइ०, B महुणाइ०. — P  
पित्य.

14<sup>1</sup> A वैतालिकौ नेपथ्ये.

14<sup>2</sup> A द्वयोर्मध्ये एकः प्राह् PNR वैतालिकः,  
STU वैतालिकौ, S adds विजयतां देवः ।  
प्रथमः ।. — ABWOR जअ once  
only. — APWN °दिगंगणा०, B °दि-  
साभु०, ORT °दिअंगणा०. — APO जअ  
चंपा०. — O चंपंगणाचंपभ०. — B °क-  
स्त्तकुर, T °कस्त्तपूर. — APO जअ रा०.  
— A राठजणियराठ, B °जणियराठ,  
PW °जणिदराठ, N लोलाणिज्जोभराठ-  
देस, O राढाजणिभायांद, R रीठाणि-  
ज्जिभराठदेस, SU °णिज्जभ०. — A  
जय विक्षमक्षलकामरूप जय चंगत्तणवि-  
णिज्जियकामरूप, B चंगत्तणविणिज्जिय-  
कामरूप, P विगत्तणविणिज्जियकामरूप,  
W चंगत्तणविणिज्जिदकामरूप, N चंगत्तण-  
विणिज्जिभकामरूप, O जअ चंगत्तणविणि-  
ज्जिभकामरूप, R °कामरूप. — A जय

कटलिहरवेलिकार, B °कारय, P °कलि-  
यारक, N हरिकेलिकारभ, O जअ हरि-  
केलोकेलिआरभ, R °कारभ, T हरिकेलि०,  
U भरि०. — A जय भठगणिदं, BPW  
NORSTU भवमस्तिभ०. — N °पच्छणा-  
युवण०, ST °कस्त्तसुवस्त्तदाण, U °अक्षसुव-  
स्त्तदाण. — A जय स०, B °तणमणिज्ज,  
P °सुरत्तणरम०, S °सुंदेररमणिज्ज, U स-  
च्चंगरमणिज्ज. — BPWO देवस्स०. —  
W सुरहिसमयसमारभो, STU सुरभिसमा-  
रभो होदु.

14<sup>3</sup> A जटो, BPWNORSTU इह हि.

15<sup>a</sup> STU गंडपाल०. — T °पुणभण०. — P  
°चवल, S °चउरा. — P °चालाबालायां,  
NR °बालावलीयां, S चोलबालाबलायां.

15<sup>b</sup> AOR °हंडअंता, P °हंडयंतो, N °कंतो०.  
— BW रद्द०, P रेवहरस०, NSTU  
°रभस०. — ANR °कजा, BP °करा. —  
A लोलचूलालयाण, B लोलचालंगणायाण०.  
P चोलवालंगणायाण०, W चोडवोहालयाण०,  
NOR लोलचोलप्पिभायाण०, S कंचिसौमंति-  
यायाण०.

कणाडीणं कुणना कुरलतरलणं कुनालीणं पिण्यसुं  
गुम्फन्ता णेहगणिं मलअसिहरिणो सीअला एन्नि वाआ ॥ १५ ॥

अन्नैव<sup>१</sup>

द्वितीयः ।

जाअं कुड्कुमपङ्कलीढमरढीगणइप्पहं चम्पअं

थोआवट्रिअदुड्कुमुड्कुमुमा पम्फुलिआ मलिआ ।

मूले सामलभगलगगभसलं लक्खिज्जए किंसुअं

पिज्जनां भसलेहि दोसु वि दिसाभाएसु लग्गेहि व ॥ १६ ॥

रजा । पिए विभमलेहे को अहं वडावओ तुज्ज का तुमं पि व-  
डाविआ मज्ज<sup>१</sup> । किं उण दुवे वि अम्हे वडाविदा कञ्चणचरडर-  
दणचरडेहिं बन्दीहिं<sup>२</sup> । ता विभमप्पअट्रावअं तरटीणं णटावअं  
मलअमारुदन्दोलिदलदाणच्छणीणं चारप्पवच्छिदपञ्चमं कलकणिड-

15<sup>c</sup> N कुणांतो. — B कुरलाकुरल०, N चिकुल०,  
O कुरुल०, R चिउर०. — P पियसु, T  
पियेसं.

15<sup>d</sup> A गुंफुंता, N गुंफंतो, S फंता, T गुंपुंता,  
U गुंभंता. — B राणगंठो, T गथि म-  
लह०. — B विहरणे. — AP सिहला,  
B संहला, W सिंधला. — BT यंति, P  
इति, N वांदि, R वंति. — N वादा,  
T वासा.

15<sup>i</sup> ASTU omit; B अन्नैव, P अन्न.

16<sup>a</sup> A द्वितीयवैतालि०, P द्वितीयो वैतालिक  
पठति, N omits द्वि०; S अखं च, U  
अवि अ instead of द्वि०; T द्वि० अखं.  
— ABPNORSU जादं. — P  
०लौद०, STU ०पिंग०. — A ०रणणीगंड०,  
B ०चमठोगंड०, PWO ०रमणोगंड०.

16<sup>b</sup> AB धोवा०, P धाआ०, NR धोआ०. —  
ABPWOR ०वटिव०, N ०वठछिव०, S  
०बंठिअ०. — P ०सुच्छकुसमा, W ०कुसमा,

NOR ०कलिआ. — BPORSTU पफ्कु-  
लिआ, N पफुलिआ.

16<sup>c</sup> N ज्ञगाथमलं, O भसले. — B शात-  
ज्जए, N लक्खिवज्ज. — B जिंसुयं, P  
omits.

16<sup>d</sup> A महुवेहि, B महरहिं, P महुशहि, W  
भमरहिं, N भमलेहिं, OR भसलेहिं. —  
B हावि वि, P दोसु वि, W दोहि वि,  
N दोहि सु, O दोहि वि, R दोहि॑ वि,  
T दोहिस. — B सदिसा०. — N लर्णोहि,  
OR लगोहिं, T लेगेहि. — A omits  
व; S अ.

16<sup>i</sup> NR एङ्गो, O का. — AB षं, P omits.  
— B वच्छावओ, PW वच्छावउ, N व-  
द्धाविदो. — P को, NR एङ्गा. —  
AOT वि, NRSU omit. — B वच्छाविय,  
P वच्छाय, W वच्छाविआ, N वद्धाविदा,  
S ०पआ.

16<sup>2</sup> ABPW पुण. — W दो, N दुवो, O

कण्ठेसुं कन्दलिदकन्दप्पकोअराडदराडाखण्डिदकण्डचण्डिमं सिणिष्वब-  
न्धवं वसुंधरापुरंधीए पसारिदप्पसदिप्पमाणेहिं अच्छीहिं महूसवं  
जधिच्छं पेक्खदु देवी<sup>३</sup>।  
देवी। जधा णिवेदिदं बन्दीहिं पउत्ता जेव मलआणिला<sup>४</sup>। तधा हि<sup>५</sup>।

दुष्.—U भम्ह, O transposes वडा<sup>०</sup>  
भम्हे.—ABORSTU वडाविआ, PW  
वद्वाविआ.—O इमेहिं कं.—B कंच-  
रणचंडः—Mss. रभणा.—B उंडेहिं.  
—BWRSTU वंदोहिं.

16<sup>३</sup> AWR विलम्मरटु.—APWOT उ-  
भट्टावअं, B उपरिवतं, N उभट्टाअं, R  
उपभदाविअं, SU उपवट्टावअं.—A त-  
रुणोणं, W तरहोणं, T तरटिणो, U तर-  
लच्छोणं.—B उमारुयंदोलिदलता०, P  
उमारुदोलियफण्णिलदाणच्छणोणं, W उंदो-  
लिदचंदणलदाणच्छर्वणोणं, SU मलआ-  
णिलंदोलिभललिदलदाणच्छर्वणं, T मल-  
आणिलंदोलिभजदाणच्छर्वणं.—AWNOR  
उपवचि०, B उपवंचित०, P चोरुपवंचि-  
दयंपंचमं, S उपवंचिअ०, T उपवंचिअ०, U  
उपवंचिअपंचम०.—A कलकंठोकंठकंद-  
लोसु, B कलकंठोकंठकंदलो, P कलयठो-  
कंठेषु, W कलअंठिकंठेसु, N कलकंठिकं-  
ठकंदलेसु, O कलकंठोकंठेसु, R कलकंठि-  
कंठकंदलेसु, S कलकंठकंठलोसु, T कलअं-  
ठकंदलोसु, U कलकंठकंठकंठलोसु.—A  
किटकंदप्पकोटंडंडाखंडिदकडंडमत, B  
कंदलिदकंदप्पकोटंडमंडित, P  
कंदलितकंदप्पकोटंडमंडित, W कंदलिदकं-  
दप्पकोटंडंडचंडिमं, N कंदलोदकंदयकोभं-  
डंडचंडिदचंडिमं, O कंदलिदकंदप्पकोभंड-  
चंडिमं, R कंदप्पकोभंडंडखंडिदचंडिमं,

SU कंदप्पकोभंडदंडाखंडिआकंडचंडिमं, T  
कंदप्पकोभंडाखंडिआखंडचंडिमं.—ABW  
णिद्ध०.—NR उंडुं.—A उसुधा०,  
O उसुहा०.—B उपरंदीए, T उपरंधिए.  
—BWO ता वि०.—A विछरिय  
हृत्यसुप्पसरिय पसइसरिछेहिं अछोहिं, B  
वित्यारिय पसइप्पमाणाणिणो, P पसारिस-  
इप्पमाणालोयणो, W वित्यारिदप्पसइप्पमा-  
णिणो, N विसारिअप्पसइप्पमाणो अ-  
च्छणो, O वित्यारिअप्पसइ०, R विसारिझ  
पसइप्पमाणो अच्छणो, SU पसारिअप्पस-  
रिसरिछेहिं, T पसारिअप्पसरिसरिच्छेहिं.  
—BPW महोळवं, N महूसवं, STU  
वसंतमहूसवं.—AP जहित्यं, BWOR  
STU जहिच्छं, N जहिकू.—ABPWOS  
पेच्छ, RTU पेच्छदु.—ABPWNOSU  
omit देवी.

16<sup>४</sup> A देवी राजानमाह.—AWO जहा,  
PSTU जह; PNR add किल.—B  
णिदेविदं, STU उदिकं.—BWRS  
वंदोहिं, T उंदहिं; A transposes उं-  
णिं.—A तहा उं.—APWOR  
उभट्टा, B उभज्ज, N उभट्टो, S तह  
उपवट्टित, TU तह पवट्टित.—AW उजेव,  
B उजेव, P उजेव, N उजेव, O उजेघ, R  
उजेघ, STU उच्छ. — NS उलो.

16<sup>५</sup> APNR तथा हि, BWO तहा अ, ST  
तह हि, U omits.

लङ्कातोरणमालिआतरलिणो कुम्भभवस्सासमे  
मन्दन्दोलिअचन्दणहृमवणा कपूरसंपद्धिणो ।  
कंडेष्टीकुलकम्पिणो फणिलआणिप्पटणटावआ  
चरणं चुम्बिअतम्बवणिसलिला वाअन्ति चेत्ताणिला ॥ १७ ॥

अवि अ<sup>१</sup> ।

माणं मुच्चह देह वक्षहजणे दिट्ठिं तरङ्गुत्तरं  
तारुणं दिअहाइ पञ्च दह वा पीणात्यणुत्यम्भणं ।  
इत्यं कोइलमञ्जुसिञ्जिअमिसा देवस्स पञ्चेमुणो  
दिणा चेत्तमहूसवेण सहसा आण व सञ्चंकसा ॥ १८ ॥

विदूषकः । भो तुम्हाणं सद्वाणं मञ्ज्ञे अहं एङ्गो कालकरिओ' । जस्स  
मे ससुरससुरो परधरे पोत्यअभारं वहन्तो आसि' ।

17<sup>a</sup> U 'मणिआ'. — BPSTU 'तरलणा'. —

A कुंभभवस्सासमं, B कुंभआ, W कुं-

भोभं, SU कुंभभवस्सासमे, T कुंभुभु.

17<sup>b</sup> ABPWOR 'दोलिदं', N 'दोलितं'. —

A 'चंदलं'. — WNOR 'लदा'. — P

'संचगिणो.

17<sup>c</sup> A कंकेलो॒, BPNR कंकोलो॑. W कंको-  
ल्लो॑, S तंकोलिफलअंपणा, T कोलोफल॑,  
U तक्कोलिफल॑. — ABPWNOR 'ल-  
दा. — P 'णिपट॑', N 'विपट॑', O  
'विफट॑', STU 'णिक्कान्धा'. — T 'ण-  
ट्राविआ.

17<sup>d</sup> B चुंदु॑. — ABPWOR 'चुंबिदं'. — B  
'तंवणिं', PT 'तंवणिं', SU 'तंवणिं'.  
— STU आञ्जनि.

18<sup>a</sup> APW मुच्छ, BNOR मुच्छ. — A षे-  
दि. — B दिट्ठी, W दिट्ठि, N दिट्ठी. —

A तरंगोन्तरा, O तरंगाहृतं.

18<sup>b</sup> B दिवा॑, APWNOR 'हाढ॑. — BP पौणा॑.

— ABNORT 'त्यण', P 'त्सवं'. —

B 'कुंभणं.

18<sup>c</sup> W इत्यो॑. — BP 'मुंजा॑'. — ART 'सिं-

जणा॑', B 'संजणा॑', P 'सजिणा॑', N 'सिं-

उणा॑', O 'सिंजिदं'. — N मिसाहैभस्स,

R देभस्स.

18<sup>d</sup> P 'महूसावण, N चेत्तमहूस्स॑. — R भु-  
भणो instead of सहसा. — N आणं,  
SU आणे, T अणे क. — B कञ्चंकसा॑.

18<sup>i</sup> A ततो विदूषकः भो भो, T omits भो;  
U भहो. — W सव्वेसिं. — A अहं  
ज्जेव, STU अहं किल. — A omits  
एङ्गो; BPW एको, SU एको एक्ष. — A  
कालकरिओ, T कालकरिओ पंडिवो.

18<sup>g</sup> A छदो ममावि य, O मम, SU मह. —  
A सुसरस्स सुसरो, B सुसरस्स ससरओ,  
P सुसरयस्स सुसरउ, W सुसरउ, O सु-  
रस्स ससुरो, R सुसरसुरो; SU add वि.  
A पंडिभाघरे, BPWO परघरेसु, NR

बेटों । विहस्य<sup>३</sup> । तदो आगदं दे परिडच्चं परंपराए<sup>४</sup> ।

विदूषकः । सकोधम<sup>५</sup> । आ दासीए धूदे भविस्सकुट्रिणि खिल्लक्खणे विअ-  
क्खणे ईदिसो अहं मुक्खो जेण तए वि उवहसीआमि<sup>६</sup> । असं च<sup>७</sup> । रे  
परपुत्रविट्टालिणि भमरटेरेटेराकराले तुडित्संघडिदे परंपरा परिड-  
च्चस्स मह किं दूसणं आसि<sup>८</sup> । पेक्ख अकालजलदवंससंभूदाणं परंप-  
राए परिडच्चं<sup>९</sup> । अध वा हत्ये कङ्गणं किं दप्पणेण<sup>१०</sup> ।

पंडिभधरे, S परके घरंमि, T पंडिभधर, U परधर. — A पोत्यार्द, B पुत्यार्द-  
याद्, P पोत्यभार्द व, W पोत्यार्द, N पोत्यभार्द, O पोत्यार्द, R पुत्यभार्द, S  
पोत्यभारं, T पुत्यभारं, U पोत्यभारं. — BWO वहनभो.

18<sup>३</sup> SU विचक्षणा. — A विहस्य प्राह.

18<sup>४</sup> A कमागदं दे पंडितणं. B यत् कमागदं ते  
पं<sup>१</sup>, PWO कमागदं दे पं<sup>१</sup>, NR आगदं  
दे अस्यणा पंडितत्तणं (R अत्तणं), T दे  
पंडिभत्तणं परंपराए आअदं अकालजलदव-  
सभूदाणं परंपराए पंडिच्चं अह वा हत्य-  
त्यमिं कंकणे किं दप्पणेण see i. 18<sup>९, १०</sup>.

18<sup>५</sup> A सकोपं प्राह.

18<sup>६</sup> APNORSU आ:, T आम. — A दा-  
सौसुदे, B धूए, P पुति, N पुत्तोए, ORU  
धीए, T धुत्ते. — A भवस्ससिकु<sup>११</sup>, OR  
कुट्रिणि; SU add रक्कालोट्रिणि. — A  
omits गिल्ल<sup>१२</sup>; P गिलक्खवयक्खणे. —  
B omits विअक्खणे; WR अविअक्खणे.  
— B द्वैठिसो, NRSTU द्वैरिसो, O से-  
दिसो. — BPWNORSU तु. — P सु<sup>१३</sup>  
वा. — BWO जं, N omits; R जो. —  
N तुण, ORSTU तुए. — WT omit

वि. — A व्हासियामि, B व्हसियदि,  
PRSTU व्हसिज्जामि, N व्हसिज्जद्व.

18<sup>७</sup> A असं च पुनर्विदूषकः; OT असं अ.  
18<sup>८</sup> STU omit रे; NOR हे. — B पुरपुत्र-  
विट्टालणि, O विट्टालणि, S विदूषविषि.  
— After परं P adds कोससत्यचट्रिणि,  
R adds रक्कालोट्रिणि, STU add को-  
सवट्रिणि. — A भमणटिटे, N भमण-  
श्चिलि, OT भमर, SU उंटे. — N धूत-  
पिण टेटाकराले, O टेटा<sup>१४</sup>, T ठेठा<sup>१५</sup>. —  
After टेटा<sup>१४</sup> N adds कोससव्यसापहा-  
रिणि, R adds कोससआपहारिणि, T  
adds रेक्कालोट्रिणि. — A घट्रिदे, B तुट्रिशं<sup>१६</sup>,  
P तुट्रसंघडेदो, W तुट्रसं, NR तुट्रसं<sup>१७</sup>,  
O दुधुत्तद्वसं. — ABPNOR omit  
परं-आसि; T omits मह.

18<sup>९</sup> ABPNORT omit. — S येच्छ. —  
SU जलदस<sup>१८</sup>. — U व्यस्त<sup>१९</sup>.

18<sup>१०</sup> T omits, see i. 18<sup>४</sup>. — B अहा,  
PWNORSU अह. — S च. — After  
वा U adds रत्यारोहिणि मेहुजीरिणि.  
— B दृत्यमि, R हत्य, S हत्यमि, U  
हत्यत्यमि. — ABRSU कंकणे. — A  
ता किं. — N दप्पणेण पेक्खोभदि, O  
दं लक्ष्मिवज्जदि, R दं पेक्खिवज्जदि.

विचक्षणा । विभाव्य<sup>11</sup> । एवं णेदं<sup>12</sup> । धावनास्स तुरंगमस्स सिग्धत्तणे किं सक्तिखणे पुच्छीअन्ति<sup>13</sup> । ता वल्लाव सत्त्वां<sup>14</sup> ।

विद्वष्कः । कथं पञ्चरगदा सारिआ विअ कुरुकुराअन्ती चिट्ठसि<sup>15</sup> । ण किं पि जाणासि<sup>16</sup> । ता पिअवअस्सदेवीणं पुरदो पढिस्स<sup>17</sup> । जदो ण कत्थूरिआ कुगामे वणे वा विक्षिणीअदि ण सुवल्लं कसवट्टिअं विणा कसीअदि<sup>18</sup> । इति पठति<sup>19</sup> ।

फुल्लक्करं कलमकूरसमं वहनि  
जे सिन्दुवारविडवा मह वल्लहा ते ।

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18<sup>11</sup> ASTU omit.

18<sup>12</sup> ABNORSU एव्यं, T पेच्छ एव्यं. — ABN खेदं, STU एदं.

18<sup>13</sup> ABPNWOR omit धावंतस्स. — AB PWOR तुरंगस्स. — A सिग्धत्तणा. — A पुच्छज्जंति, B पुच्छज्जमि, P पुत्त्वयंति, WOSU पुच्छज्जंति, N पुच्छअंति, R पुच्छअंति, T पुच्छज्जंदि.

18<sup>14</sup> A तथा त्वं यदि पंडितो सि ता वल्लय वसंदं, T वसंदअं.

18<sup>15</sup> ASTU omit कथं; P तुमं, NR तुमं उणा, O कधे. — W पंजरि० — P गद, WSTU जाजा. — BPNOR सारिभ व्यय, W सारि व्य, STU विभ सारिआ. — W कुरुकुर्यांती, STU चिरं चुरुचुरा० (T खु-क्खुरायांति). — A पुरो चिट्ठसि.

18<sup>16</sup> BW omit. — SU ण हु किं पि तुमं, T ण कि वि तुमं. — NR जाणेसि.

18<sup>17</sup> B पियवस्स०, NRSU पिअवअस्सस्स देवो० (S adds अ), T देवो० पुरो. — A प- ढिस्स, P पढिस्स, SU पठिस्स. T पटिस्स.

18<sup>18</sup> A जदो कछूपा गामे ण, S कत्थूरते, T कत्थूरिआ ण, U कत्थूरौ ण. — BW गामे, P गामावणे omit वा; ASTU omit वणे वा. — A विक्षिणियदि, W विक्षणीयदि, T विक्षिभदि. — W णेदं, STU ण अ. — W सुवल्लं जं. — A कस्सटणा, B कंजसवट्टियं, P कसवट्टियं, S वट्टिअं, T कसणवट्टिअं, U कसणवट्टिअं. — N सिलापट्टै क०, R पदए क०. — O त सुवल्लं जं कसवट्टे गिष्वहृ सा घरिणी जा पदि० रंजेदि तं पठिअं जं सभासुं पठोभदि instead of ण सु० कसीभदि, see i. 19<sup>7</sup>.

18<sup>19</sup> A ततः पठदि विद्वष्कः, P ततः पठति, NOR राजा पिअवभस्स ता (N omits ता) पठ (O भाभणा) सुणोभदु (N दि) विद्वष्कः पठति.

19<sup>a</sup> A फुल्लक्कुरं, BN फुल्लक्करं, P फुल्लकरं, SU पुफुक्करं. — TU कमल०. — STU गिहं.

19<sup>b</sup> N सिंधु०. — RSU टे.

जे गालिअस्स महिसीदहिणो सरिञ्चा

ते किं च मुद्भविअइल्लपसूणपुञ्जा ॥ १९ ॥

विचक्षणा । विहस्य<sup>१</sup> । गिअकन्तारत्तणजोगं दे वअणं<sup>२</sup> ।

विदृष्टकः । ता उआरवअणे तुमं पढ़<sup>३</sup> ।

देवी । किंचित्स्मत्वा<sup>४</sup> । सहि विअकखणे अम्हाणं पुरदो तुमं गाढकइत्तणेण  
गद्बुत्ताणा होसि<sup>५</sup> । ता पढ संपदं अज्जउत्तस्स पुरदो सअंकिदं किं पि  
कड्वं<sup>६</sup> । जदो तं कड्वं जं सहासुं पढीअदि तं सुवर्णं जं कसवट्टिआए  
गिड्डिदि सा घरिणी जा पदिं रञ्जेदि सो पुत्रो जो कुलं उज्जलेदि<sup>७</sup> ।  
विचक्षणा । जं देवी आणवेदि<sup>८</sup> । इति पठति<sup>९</sup> ।

19<sup>c</sup> AO गालिदस्स, P गालिडस्स. — B म-  
हसी०. — R °हहिनो. — T सरि-  
खां.

19<sup>d</sup> T विअकोल.

19<sup>१</sup> A विहस्य प्राह, NR omit.

19<sup>२</sup> APOR °कंतारंजणा०, B °कंतारत्तूणा०, N  
गिजकज्जारंभणा०, U °कंदार०. — O  
°जोमां.

19<sup>३</sup> BW किं पि, O किं चि instead of ता.  
— ABPWOSTU उदार०. — BSTU  
°वअणा०. — W तुमं पि, U omits. —  
APORSTU पठ.

19<sup>४</sup> A अथ देवी विहस्य किंचित्त्रामाह, B किं  
च स्मित्वा, S omits किंचित्.

19<sup>५</sup> STU omit सहि; P अह. — A अम्ह,  
STU अम्ह. — A पुर. — P तुवं, NR  
तुवं. — ANOR गाढं. — A °कद्वत्तणे,  
P °कद्वत्तण. — A गउत्ताणा, B उत्तणा,  
P उत्ताणा, W उत्ताणो, N उत्तिखा, O  
उत्ताणीला, R उत्तिणा, S ग.उत्ताणा. —  
W भोसि.

19<sup>६</sup> W omits ता. — A पठसु, ORSU पठ  
— BWNOR °कदं. — BWO omit  
किं पि. — STU किं चि सअं क-  
च्छबंधं.

19<sup>७</sup> ANRSTU omit जदो; B यतः. — N  
omits तं कच्चं. — APOSTU सहासु,  
BW सभाए, NR सहाए. — AOR  
पठो०, BN पठो०, STU पढो०. — O  
omits तं सु°-रंजेदि, see i. 18<sup>18</sup>. — A  
कसदे०, N कसवट्टिणं, R कसवदे०, ST  
कसणवट्टए०, U कसणपट्टए०. — A गिव-  
डिदि, BW गिवहदि, P गिवडेदि, NR  
गिवट्टेदि, STU कसोअदि. — AB  
घरणो०. — NR पिअं, STU पइं  
रंजेद्व — ABPW omit सो-उज्जलेदि.  
— N उत्तो, T पुत्रओ०. — STU उ-  
ज्जलेद्व.

19<sup>८</sup> S आणवेद्व.

19<sup>९</sup> APNR omit इति; BWOSTU ति. —  
A पठदि विचक्षणा०.

जे लङ्गागिरिमेहलाहि खलिआ संभोअखिखोरई-

फारुपुलफणावलीकवलणे पत्ता दरिहत्तणं ।

ते एणिहं मलआणिला विरहिणीणीसासंपङ्किणे

जाआ झात्ति सिसुत्तणे वि बहला तारुषपुणा विअ ॥ २० ॥

राजा । सच्चं विअकवणा विअकवणा चदुरत्तणे उत्तीणं विचित्तदाए रीढीणं<sup>१</sup> । ता किं अखं कइचूडामणित्तणे ठिदा एसा<sup>२</sup> ।

विदूषकः । सकोथम<sup>३</sup> । ता उज्जुअं जेव किं ण भणीअदि अचुत्तमा विअ- कवणा कडम्मि अच्छहमो कविञ्जलो बम्हणे त्ति<sup>४</sup> ।

20<sup>a</sup> A °मेष्वलाहि, WR °हि, O °लिहि. — ABWNOR खलिदा, P खलदा, SU चलिआ. — N °विंयोरई.

20<sup>b</sup> APWR फार°. — APWNRT °फुल्ल°. — B °कणावलोकमलणे, P °कवलिदा, S °कवलणे. — B दलिदत्तणं.

20<sup>c</sup> B विरहण०. — N °णीस्सास०, O °णि- सास०, SU °णिस्सास०.

20<sup>d</sup> APWNORT जादा, B जाद उत्ति, O दसन्ति. — N पि. — AP अहुला.

20<sup>e</sup> A राजानंतरोत्तं निश्चम्य, STU राजा वि- हृष्य. — A सच्चं २, STU सच्चहा. — A वियकवणा । तथा वियकवणा, PN वि० once only, STU वि० वि० एव्व. — B चदुरत्तण, P अहो चदुरत्तरणं अत्यस्स, W चउरत्तणे, N चदुरत्तणे. S विच॑ । उत्तरणेणा, TU चउर०. — A सत्तोणं, W चदुरत्तोणं, N उत्तिणं, R उत्तिणा. — A वयणविचित्तदाए

य, B ता किं पि अखं विचित्तदाए, P विचित्तदा ता अचं विचित्तदाए, W ता अ किमणं चदुरवयणविचित्तदाए, NR omit वि०; O ता किं अणं वि०, T वि०

इत्तदाए. — ABPNOR omit रे- दीणं; T रोईणं. Here A inserts सु- कइणं पि सुकई वियकवणा, B कईणं सुचहू ति, P कईणा सुकहू ति, W सुक- ईणं पि सुकहू ति, NR कईणं पि कई॒, O कणेणं वि कहू ति.

20<sup>f</sup> BPO omit. — A ता भण॒, W किं भचहू omits ता. — A सुकहू॒, W सुक- इचूडामणे, S कइंदचू॒. — ST णिट्टिदा, W ठिदाए. — NR omit एसा. — Here A inserts देवो शुत्वाह॑ । जं देवेण नि- दिठठं तत्तयैव, BNOR देवो विहृष्य क- षि(NR °इ॒)चूडामणित्तणे (B °णेणा) ठि- दा एसा, P देवो विहृष्य कइचूडामणित्ते स्थिता एषा देवो विहृष्य महोपलंसरससर्वे एसा, W देवो अच्छ किं एवं महोपलंस- रससर्वे एसा वियकवणा एव देवो विहृष्य कविचूडामणित्तणे ठिदा एसा.

20<sup>g</sup> A सकोथमाह॑.

20<sup>h</sup> A उत्तेव, B घ्येव, P येव, W ल्वेव, N उज्जेव, O जेव, R लच्च, STU एव्व. — APWT भण॒, B मिण॒, NR भ॒ देवै॒, OS भण॒. — A अच्छताधमो,

विचक्षणा । अज्ज मा कुप्प॑ । कवं जेव दे कइत्तणं पिसुणेदि॑ । जदो क-  
न्नारत्तणणिन्दणिज्जे वि अत्ये सुउमारा दे वाणी लघ्नत्यणीए विअ  
एङ्गावली तुन्दिलाए विअ कच्चुलिआ काणाए विअ कज्जलस-  
लाआ ण सुट्टरं रमणिज्जा॑ ।

विदूषकः । तुज्ज॑ उण रमणिज्जे वि अत्ये ण सुन्दरा सहावली॑ । कणअ-  
कडिसुत्तए विअ लोहकिङ्गीमाला पडिवट्टए विअ तसरविर-  
अणा गोरङ्गीए विअ चन्दणचचा ण चङ्गत्तणं अवलम्बेदि॑ । तधा  
वि तुमं वसीअसि॑ ।

B अच्चाधमो, P अच्चंताधम्मो, W अ-  
च्चाधम्मे, N अच्चाहमो, O अच्चाधमो । —  
BNR कविज्ञल, STU कविज्ञलो । — AW  
झंभणो । — A adds देवो । अथ किं ।  
एवं महोयल्लस्त सरसव वियक्षणा com-  
pare PW i. 20<sup>2</sup>.

20<sup>6</sup> A जदो कछं, B कथिं, T कःएकः-  
क्षं । — ABWN ज्जेव, P घेव, O ज्जे-  
व्य, R ज्जेव्य, SU एव्य, T एव्यं एव्यं.  
PNRSTU omit दे । — BW कथिं ।  
— B पिसुणोदि, STU पिसुणेदि॑.

20<sup>7</sup> A कंतारंजणजोगो णिजे, B णियङ्गंतारत्तण-  
णिंदिलिज्जे, P निकयंतारजतये णिंदणिये,  
W णिअकंता॑, N णिअकज्जारंभणजोगो  
णिंदणिज्जे, O णिअकंतारंजणजुगो णिंद॑,  
R णिअकत्तारंजणजोगणिंद॑ । — ATU  
omit वि; BP घ, S अत्ये वि । — AP  
सुकुमारा, B कुसमारा, W सुकमारा, NR  
सोमारा, STU सुउमाला omit दे । —  
A जहा । लंबत्यनोए विय एकाउलो । त-  
था । तुंदि॑ । — BW तुंडिलाए, N तुंदि॑-  
लाआए, R तुंदिलिआए, O कह्विअकेसाए  
विभ मालयेकुसुममाला तुंदिलाए, U omits  
तुं विअ । — B कंचलियाए, NR कंचु

लिआ कदिद (N कछिद॑) केसाए (R ए-  
आए) विअ मालदोकुसुममाला, O कंचु-  
लिआ ठेराए विभ कउक्खविभमो । — A  
तथा कणाए, N कणाए, STU काणाए ।  
— B वि । — A अंजणसिलाया, B ए-  
सिलाया, T एसलाहा । — A omits ण-रम-  
णिज्जा॑ । — P omits ण; BWO सु॑ ण ।  
— B सुद्धत्तरे, P सट्टदरं, W सुद्धारं, N  
सुठ्ठदरं, O सुहुदरं, RU सुत्तरं, T सु-  
ठुभरा । — Before ए॑ BWNOR  
add भादि॑ । — S रमणिज्जालंभिआ.

20<sup>8</sup> AB तुज्जा॑, W तुञ्ज । — A पुण । — A  
ज्जेव, P विय instead of वि । — A  
STU omit ण । — STU असुंदरा.

20<sup>9</sup> A ए॑सुत्ते॑ । — WN किंकणो॑ । — BWO  
एमालिआ॑ । — A पट्टसूत्तपट्टए, B पडियट्टि॑,  
P पट्टवत्ये॑, W पट्टपट्टे॑, N पट्टवट्टाया॑,  
O पट्टपट्टे॑, R पट्टपद्दए, T पडिवट्टपट्टए॑  
— N इत । — AWO टसरि॑, B त-  
सरि॑, P सरि॑, T तिसरि॑, U तरंसरसि॑  
— T गोरोए॑ । — W विव । — B चं-  
दण्डुरच्छा॑ । — ABPWNORT चावत्तणं॑  
— STU अवलंबेव॑.

20<sup>10</sup> A तथा॑, NR तहा॑, STU तह॑ । — A  
2

विचक्षणा । अज्ज मा कुप्प<sup>11</sup> । का तुम्हेहिं समं पाडिसिढ्ही<sup>12</sup> । जदो तुमं खाराओ विअ णिरक्खरो वि रदण्ठुलाए णिउञ्जीअसि<sup>13</sup> । अहं उण तुला विअ लङ्कखरा वि ण सुवखतुलणे णिउञ्जीआमि<sup>14</sup> । विदूषकः । एवं मं हसन्तीए तुह वामं दकिखणं च जुहिट्रिजेट्रभादर-णामहेअं अङ्गं तडत्ति उप्पाडइस्सं<sup>15</sup> ।

विचक्षणा । अहं पि उत्तरफगुणीपुरस्सरणक्खत्तणामहेअं अङ्गं तुह त-डत्ति खरिडस्सं<sup>16</sup> ।

राजा । वअस्स मा एवं भण<sup>17</sup> । कइत्तणे ठिदा एसा<sup>18</sup> ।

omits वि. — B तुवं, NR तुअं, STU इत्यं. — N विखिअसि, U वाणी आसी.

20<sup>11</sup> ABPWSU omit मा कुप्प.

20<sup>12</sup> B तुम्हे, PW तुम्हेहि, SU तुम्ह, T तु-म्हहिं. — NR सह, STU omit; APW समं अम्हाणं. — A पडिसिढ्हा, P पडिं, N शिद्धिआ, T पढिपहा.

20<sup>13</sup> A यदो. — BW तुवं, NR तुअं. — R omits या० विअ. — NSTU omit वि. — ABPWNRSTU रअणा०, O रणा०. — W तुल्लाए, SU तुलणे. — P णिउञ्जीयसि, S णिउञ्जीआसि, U णि-उञ्जाँ०.

20<sup>14</sup> S omits. — ABW पुण, R दुण. — BPWNOR तुल छ्य, U omits. — B लङ्काखरा, T लङ्काहलक्खरा तुला विअ. — N omits ण. — A सुवखलवेणावि, B सुवखत्तया । तोलणेण नउञ्जी (illegible), PWOR सुवखलवे, N कप्पासतुलणे; PWR add वि. — A युञ्जामि, B see above, P णिकुविच्छियामि, N णिउञ्जीआहिं, TU णिउञ्जाँ०.

20<sup>15</sup> W वि० सक्षोधं. — BRSU एचं. —

BPWNOR मह भण्ठतीए, T उबहसंतोए omits तुह. — A व, P वा, OU अ, NR omit च. — A जुहिढ्ठलं, B जु-हिहरं, WO जुहिट्टिलं, NSU जुहुट्टिरं, R जुहिट्टिलं. — ABWR भाआरं, P भादुणो, N भाउं, STU भादुं. — ABPWNR धेअं. — ANOR अंगजु-अलं. — A झुडत्ति, B तडित्त, POR STU omit; N झुत्ति. — A तोडिस्सं, P खंडिस्सं, W उप्पाडयस्सं, STU खं-डवस्सं.

20<sup>16</sup> P omits विच०. — ABPSU omit भहं पि; P inserts तह; W तुञ्ज पु-णो हं omits पि; N ता भहं पि, O वि. — A उत्तय०, P पुरस्सरां omits शक्ख-न०; O पुरत्यिम०. — ABWNOR धेअं. — A अंगुमुगलं, N अंगजुअलं. — ABPW omit तुह; O ते. — APO तडित्त, B तडित्त, NR झुत्ति, STU omit. — S पाडवस्सं, TU छेदवस्सं.

20<sup>17</sup> B वद्वस्स. — ABPWOSU omit मा-भण, NR omit एवं; T जेचं.

20<sup>18</sup> P अपुव्वक्खत्तणे. W कप्पत्तणे, SU कह-

विदूषकः । सक्रोधम्<sup>19</sup> । ता उज्जुअं जेव किं ण भणीअदि अम्हाणं चेडिआ हरिउद्गुणन्दिउद्गुपोटिसहालप्पहुदीणं पि पुरदो सुकाइ त्ति<sup>20</sup> । इति परिक्रामति<sup>21</sup> ।

विचक्षणा । विहस्य<sup>22</sup> । तहिं गच्छ जहिं मे पढमसाहुलिआ गदा<sup>23</sup> ।

विदूषकः । वलितयोवम्<sup>24</sup> । तुमं उण तहिं गच्छ जहिं मे मादाए पढमा दन्नावली गदा<sup>25</sup> । ईदिसस्स राअउलस्स भहं भोदु जहिं चेडिआ बम्हणेण समसीसिआए दीसदि मझरा पञ्चगवं च एक्सिसं भरडए करीअदि कच्च माणिक्कं च समं आहरणे पउझीअदि<sup>26</sup> ।

दच्छामणित्ये, T कच्छामणित्ये. —  
B शोविदा, WN णिठिदा, O परिणिद्विदा, T णिटिविदा.

20<sup>19</sup> A सं प्राह.

20<sup>20</sup> NR omit ता. — AP उज्जायं. — A रज्जेव, B येव, P येव, W येव, NR ता, O जेव, STU यव. — A भणाई, BNOR भणाई, PS भणह, W भणह राजा, T भणसि. — SU चेडी. — A हरयठनंपियठ्णाडिसयुभुदीणं पि वच्छ- पारासर्यंप्रभतीनामपि कवीनां, B हरिउठनं- दियटपोटिसहालप्पहुदीणं, PW हरियठु (W ठु) णंदियटपुटिसहालप्पहुदीणं, N हरिआ- टपटिङ्गंदपोटैलसाहासलप्पहुदीणं, O हरिउ- च्छणाडिउठु. R हरिअंदनंदिभंदयोदासहालं, STU हरिबहृसिद्धि (S ठ्णो) ओहूस- (T अंटिस) पालितअचंपअराअमल्लसेह- राणं (T अलअसिंहाणं) omit पि. — A मध्ये, BW पुरउ, STU मञ्जे.

20<sup>21</sup> A राजा एवं येदं विदूषकः रष्ट इवो- त्याय परिक्रामति, P राजा एवं येदं वि- दूषकः परिं, W परिं राजा एवं नेदं विदूषकः रष्ट इव सक्रोधमुत्याय परिं,

R राजा एवं येदं विदूषकः सक्रोधं परिं, U omits; ST omit इति.

20<sup>22</sup> B omits विच्च. — A विहस्याह, B NOR omit.

20<sup>23</sup> N एवं येदं तहिं. — P गच्छ लंबंकुभ. — W मे मादाए, STU दे. — NO पठमा, R पठमा, S पुठमं, T पुठमा, U पुठमं. — A ‘साडलिया, B ‘साहुल्लीया, P ‘साहुल्लिआ, W ‘साढोलिया, NOR साडिआ, S ‘स्साहुं, T समुलिआ.

20<sup>24</sup> A ‘पौवमाह, P विहस्य वलितं.

20<sup>25</sup> W तुं, NR तुं. — AW पुणा, B मणु, P पि. — STU दे. — B मदो, P पठमे मादाए, O माराए. — A प- डमं, BP पठमं, STU omit. — T गलिदा, U गआ. — After गदा A adds अणं च, W adds अचं च.

20<sup>26</sup> P ता ईं, O ऐरिसस्स, STU ईरिसस्स. — A रयउं, BPWOR रातुं. — SU होदु. — A बंभणेहि, WR बंभणेण, O महणेण. — A समं पाडिसिद्धि करेदि, P समं समसमसीसियाय, N समं सीसिआय, R समं ससीसिआय, SU सम-

विवेषणा । इधं राअउले तं दे भोदु करठटिंदं जं भअवं तिलीअणो सीसे समुद्रहादि तेण अ दे मुहं चूरीअदु जेण असोअतरु दोहलं लहदि<sup>27</sup> ।

विवृष्टकः । आ दासीए पुत्रि टेगाकाराले कोससदचटिंगि रच्छालोट्रिंगि एवं मंभणासि<sup>28</sup> । ता मह महाबम्हणस्स वअणेण तं तुमं लह जं फ़गुणसमए सोहज्ञणो दोहलं लहदि जं च पामराहिंतो गलिब-इलो लहदि<sup>29</sup> ।

सौसआ, T समसौसा. — STU दोसू. — O मदिरा. — OU अ. — B एक-रिसं, W एगसिं, N एकसि, O एभ-सिं. — A भांडे, W भंडे, N भंडण. — A करदि, BWR कोरदि, N किजाह, S करोअह, T करह. — B कल्वांध, STU काअं. — OS अ. — A आह-रणेहि, B आहारणे, SU आभलणे. — A निउजेदि, N पउनौअदि, S पउज्जो-अह, T पउज्जोअह, U फिउज्जोअदि. — P omits कच्चं-य.

20<sup>27</sup> A चेटो विहस्याह, BPNR चेटो. — A इह हि, BWNORSTU इह, P एव्य. — A राजकुले, BPWNOR राउले. — AN ते, B मो दे instead of दे भोदु; W omits दे; P तं हात्, U एव्यं एवं दे. — P देत, O भोदु दे, STU होदु. — After भोदु A runs जं असोयतरु दोहले हलदि । अणं च । जं भयवं तिसोयणो सोसे वहदि तं ते कंठे व लगिं भोदु. — P omits कंठं; SU ठिंअं, T ठिअं. — P य्, N omits. — B तिलोयणा भायवं, P भगवान् त्रिलोवनो महेष्वरः, WO ति० भ०, STU भ० ति०

णाझणो. — SU सोसै. — OSTU इह. — B तेण. — BOSTU omit अ; NR च. — P से, O दे मुहे, S मुहं ते, T मुहं दे. — B चूरयदु, P चू-रिज्जदु, N चुरिभदु, O चुरिभदु, S फू-रीभदु, T पूरदज्जदु, U फूरिज्जदु. — P असोयह, S वउलतह. — B दोहलयं, P दोहयलं, W तरुणोणं दोहलअं. — ABO लहेदि, P लहेहि, N लहेति, SU लहह, T लहेह.

20<sup>28</sup> ANRS आः, T आम. — A दासोपुति भमरटिटे टिटाकराले, S पुत्रि लच्छालो-ट्रिंगि एवं भणासि मं and omits the rest. — B टंटा०, U लच्छालोट्रिंगि टे-टा०. — ABOR कोससअ०, P कोसा-सास०, W कोससयअ०, N कोससअल०, T कोसवट्रिंगि, U omits. — BNR च-ट्रिंगि, P चट्रिंगि, WO चट्रिंगि. — A तुदिंगि, P omits रच्छा०; O लेट्रिंगि, T रच्छालोट्रिंगि कोसलुंट्रिंगि, U रच्छालो-ट्रिंगि. — A जं एवं, NORSTU एव्यं. — AN omit मं; O मे, STU भ० मं. — Mrs. भणासि (N भणासि).

20<sup>29</sup> O omits ता. — WNSTU मह० —

विचक्षणा । अहं उण् तुह एवं भणनास्स णेउरस्स विअ पाअलग्गस्स पाएण मुहं चूरइस्स<sup>30</sup> । असं च उत्तरासाढा पुरस्सरणकवत्तणामहेअं अङ्गजुअलं उप्पाडिअ घस्सिसं<sup>31</sup> ।

विदूषकः । सकोधं परिकामति जवनिकान्तरे किंचिदुच्चे:<sup>32</sup> । ईदिसं राअउलं दूरे व-न्दीअदि जहिं दासी बम्हणेण समं पाडिसिछिं करेदि<sup>33</sup> । ता अज्ज-

A WOR °हंभणस्स, B °ब्लभणस्स, P °हंभस्स, SU °ब्लहणस्स. — BPWNOR भणिवेण. — SU दायिं तं. — P तुमं पि, NR तुअं, T तुमं दायिं and omits तं. — A लहि, W लहह, NR लहमु, S लहेहि. — B फगणा°, R फुगिन°, T फग्गुणा°. — A सोहिंजणो, BPO सो-हंजणओ, STU ज्ञाया. — A ज्ञायाओ instead of दोहलं; BPO omit; WRT ज्ञायादो, N ज्ञादो, S दो. — PON ल-हेदि, W लहह, STU लहंति. — BPRT omit च; NO भ, SU वा. — B पाम-रहिंतो, S पामरादो, U पामरातिं. — A गालियबा°, B गलवियल्लो, PR गलो°, W गलोयवयलो, N गलिल्ल°, O गलद°, SU दुद°, T गट्ट°. — S °बेहिल्लो, T °बहिल्लो, U °बलिल्लो. — W लहहि, NO लहेदि, STU लहह.

20<sup>30</sup> A विचक्षणा विहस्य वक्ति. — AB पुण, N पि उण. — P तह, W तुअ, U omits. — ASTU omit एवं भण्यंतस्स; BO have शं भं after पाभ. — NR एचं. — W खेवरस्स. — B खि, T सच्च instead of खिः, U omits. — A यायगलगास्स adds यायेण-चूरिस्स in the margin. — N पण्ण, S पादेण,

TU पासायेहिं. — U तुह सुहं. — A चूरिस्स, PW चूरइस्स, SU फूरिस्स. — A adds तथा । उत्तरफग्गुणोपुरस्सरणाकवत्त-णणामधेयं अंगं तदिति खंडिसं.

20<sup>31</sup> S omits च; TU भ. — A उत्तरास्स-दनकवत्तपुरस्सरणामधेयं, B °साठपुरस्सरस्स°, P °साठ°, WN °साठ°, R °साठ°. — O °परटुद°, R °पुरणाकवत्त°. — BP WNR °धेअ. — A अंगजुगलं, S अं दे, T अंग दे, U दे अंग°. — STU द्वप्पाढ़स्सं omit चल्लिस्सं; A खिप्पिस्सं, P फ्लिस्सं, N चालिःसं.

20<sup>32</sup> PWO विदूषकः अहं च ते (O तुह) प-वण (P ववका) पिङ्क्कमणो (O °णु°)-झमणविवरदृष्टाणमंगं खंडिभ घल्लिस्समिति सकोधं. — ST परिकामन. — A किंचिदुच्चैर्वति च.

20<sup>33</sup> A इदिसं, PNRSTU ईरिसं, W इदि-सं. — ABPWNR राउलं, O लाउलं. — W दूरेण, O दूले. — A बंदोयदु, B बंचौयदि, SU बंविज्जह, T बंजोभ-दि. — A जङ्गमी, B यहि. — BO व-महं समं दा°. — W बंभयेण. — A पलणदि, B पडिसिछ्वो, PWT पहिं. — STU करेह.

प्पहुदि णिअवसुंधराबम्हणीए चलणसुस्सूसओ भविअ घे ज्जेव  
चिद्गिसं<sup>34</sup> ।

सर्वे हसन्ति<sup>35</sup>

देवो । कीदिसी अज्जकविज्ञलेण विणा गोटी कीदिसी णअणज्ञणेण  
विणा पसाहणलच्छी<sup>36</sup> ।

नेपथ्ये<sup>37</sup>

विद्वष्कः । ण हु ण हु आगमिस्सं<sup>38</sup> । अस्तो को वि पिअवअस्सो अस्से-  
सीअदु<sup>39</sup> । एसा वा दुदुदासी लम्बकुच्चं टप्परकणं पडिसीसअं दडआ  
मह ठाणे करीअदु<sup>40</sup> । अहं एक्षो मुदो तुभ्हाणं मञ्ज्ञे तुभ्हे उण वरि-  
ससदं जीवध<sup>41</sup> ।

20<sup>34</sup> A omits ता. — ABORTU °पहुदि.  
— A णियवसुंधराए बंभणी । ए, B णि-  
यवसुंधरवम्हणोए, P णियवसुंहरानामबंभ-  
णोए, W णियवसुंधराणामबंभणोए, NR  
णिअगेहिणोए वसुंधराणामधेभाए बम्हणोए,  
O णिअवसुंधरावम्हणोए, S णिअवसुंधरा-  
बम्हणी, T णिअधरं गदुअ घरणिए वसुं-  
धराणामहेभाए बम्हणोए, U घरअं गदुअ  
णिअवसुंधराबम्हणी. — A चलणान्स्सूरा-  
ओ, B °सुसूओ, PW °सुस्सूसगो, N °सु-  
सतुओ, T °सुस्सूवो. — A णियगेहे, BP  
WO गेहे, NR omit; TU घरए. —  
NRU omit ज्जेव; O ज्जेव, S एव्व,  
T व्व. — A विढ़ठिसं.

20<sup>35</sup> A इति श्रुत्वा सर्वे, BNR इति सर्वे, O  
ति सर्वे.

20<sup>36</sup> A विभमलेखा, N omits देवो. — A  
अज्ज को°, NR अज्जउत्त को°, SU को-  
रिसो, T देव कोरोसो. — A कपिंजलेणा,  
N कवज्जणा कवज्जणा, R कविंजलेणा, STU  
°कद्गंजलेणा. — B कोदिसं, PW को° उण,  
STU कोरिसो. — A णयणायां कज्जलेणा,  
N णणा-णमंजणोणा, SU अंजणेणा, T

अंजणेणाभणायां omits विणा. — A प-  
साह°, PW पसाहणा°. — S adds अ-  
च्छोणं.

20<sup>37</sup> NR आकाशे, U ने° सराव्वः.

20<sup>38</sup> ABPWNRU omit विदू; ST विदू  
आकर्य सबहुमानं. — OT ण हु once  
only. — S आअमिस्सं.

20<sup>39</sup> B अस्ये and omits को वि; A पि. —  
P पियवस्सो पियवयस्सेणा, W पि° वय-  
स्सेणा, O वअस्सो, T यिअवस्सस्सस्स, U  
°वअंसस्सं. — A अणेसियदु, U अस्येसणाओअदु.

20<sup>40</sup> BO इअं, NR अहवा एसा. — AWNR  
omit वा; SU वो. — A बढकुच्चं, N  
°कुचा, SU °कुच्चाअं, T °हुचं. — A ट-  
भङ्गाणं, P ट° पडिल्लसीसं चा, W ट°  
कडिल्लसीसं पडिल्लसीसं, N °कक्षा, T ट-  
प्पकल्लं, U अग्गरकल्लं. — AB दर्वय, PW  
दाविय, N देयिअ, R देवअ, S रवअ  
corrected to कदुअ, T घरोअ, U कदुअ.  
— P मह थाणे, ST अस्तुयो, U अ-  
महठाणे, APWNR कोरदु, BO पहसगां  
कोरदु, ST किरदु, U करिज्जउ.

20<sup>41</sup> A अहमेको, B अहमेको. — A मुदो

विवरणा । मा अणुसंधेध<sup>४२</sup> । अणुणअकङ्गसो क्खु कविज्ञलो बम्हणो  
सलिलसित्तो विअ सणगुणगणती गाढरो भोदि<sup>४३</sup> ।  
देवी । समन्तादवलोक्य<sup>४४</sup> ।

गाअन्तगोवअवहूपअपेह्निआसु  
दोलासु विभमर्झिसु णिविट्टिट्टी ।  
जं जाइ खञ्जिअतुरङ्गरहो दिणेसो  
तेण च होन्ति दिअहा अइदीहदीहा ॥ २१ ॥

प्रविश्य पटाक्षेपेण<sup>१</sup>

विदृशकः । आसणं आसणं<sup>२</sup> ।

after मञ्जे; STU सुओ. — BWO तु-  
म्हाणं सच्छाणं. — A मञ्जे, B ज्जेव,  
PW मञ्ज्ञमि, O ज्जेव मञ्जे, STU omit.  
— N तुञ्जे. — A व instead of उण;  
U omits. — N विरसि. — BPW  
NRSTU °सञ्ज. — B ज्जेवधं, NOR  
ज्जेभध, SU ज्जेविसह, T ज्जेविसह. —  
APWO add राजा कविं(AW °दं)-  
जलेण विणा कुदो रिभअस्स णिक्कुदो.

20<sup>४२</sup> A हे देवि मा, SU मा ण. — AN अ-  
णुसंधेहि, BO °धेह, P अणुसंधह, R  
omits; STU अणुणेह.

20<sup>४३</sup> A जेण अणुणयिकङ्गसो, B अणुणेयकं,  
O °कङ्गसो. — APW खु, BOSTU  
omit. — A एसो कइजलो, PW कवि-  
जलओ, OSTU कइजलो. — A दिओ  
instead of बम्हणो, BPWO omit. —  
A विभमलेखा । सलौलसित्ता, P °सत्तो.  
— AO omit विअ. — BO °गंठि व्य,  
P °गंठी य, AWNRT °गंठी. — PW  
add दिठं, NR add चिरं. — A in  
the text only यरो भोदि and adds  
विय गाढयरो भोदि in the upper mar-

gin. — BWOSTU गाढअरो, P गा-  
ठरो, N गाढतरो, R गाठअरो. — PW  
NO होदि, SU होइ, T होहि. —  
NOR add णं दंसणीभं दोसदु.

20<sup>४४</sup> A देवी युनः, PW विभमलेखा, NR  
omit देवी. — BON समस्तमव°, W °लोकि.  
21<sup>a</sup> B गायंति, N गाअनगोवअबहू°, O °गो-  
वहू°, STU °तगाअवहू°. — A °पंखि-  
दासु, B °पंकदेसु, PWO °दासु, N °पे-  
छिआसु, T °पंखिआसु.

21<sup>b</sup> STU डोलासु. — APWR °वदोसु, B  
विभमसदेसु, N °वदिसु, O °जुदासु, S  
°वतोसु, TU °पयसु. — B णिविट्टिदि-  
ट्टी, N णिसह°, R णिसण°.

21<sup>c</sup> ABPWNOR जादि, AW खंचिद°, BP  
ORU खंजिद°, N खंडिदतुरंभ°. — B  
°सरंगरहो.

21<sup>d</sup> N तेणै, RT तेणेव, SU तेणे. — ABP  
WNOSU व्य, A होंदि. — P दिवहा, N  
दिअसा. — P इह दोह°, OT अदिदो°.

21<sup>e</sup> A अथ प्रवीश्य. — O नटीक्षेपेण.

21<sup>f</sup> A विटू° वक्ति. — N आसणमासणं दुवारे  
चिळादि भैरवाणांदो.

राजा । किं तेण<sup>१</sup> ।

विदृष्टः । भेरवाणन्दो दुवारे चिदृदि<sup>२</sup> ।

देवी । किं सो जो जणवअणादो अच्छब्दुटसिङ्गी सुणीअदि<sup>३</sup> ।

विदृष्टः । अथ इ<sup>४</sup> ।

राजा । पवेसअ<sup>५</sup> ।

विदृष्टको निष्क्रम्य सेनैव सह प्रविशति<sup>६</sup>  
भेरवानन्दः । किंचिन्मदमभिनोय<sup>७</sup> ।

मन्ताण तन्ताण ण किं पि जाणे झाणं च णो किं पि गुरुप्पसाआ।

मज्जं पिआमो महिलं रमामो मोक्खं च जामो कुलमग्गलग्गा ॥२२॥

अवि अ<sup>८</sup> ।

रहडा चरडा दिक्खिआ धम्मदारा  
मज्जं मंसं पिज्जए खज्जए अ ।

21<sup>a</sup> A राजाह्. — N राजा । संपत्तो भेरवा-  
णंदो. — T ते, U देष्य.

21<sup>b</sup> N omits. — Only O and occasion-  
ally SU have भेरवाणंदो; the others  
read here and in the following भैरौ.  
— A उपसेसदि, B उपविसदि, P  
उपविसदि, W उविविसदि, R आभ्युदि,  
STU द्वारे घट्ट.

21<sup>c</sup> N omits. — W राजा. — A भो जो and  
omits किं; BPW जो सो. — A वयणामो,  
P वच्छणादो. — A अच्छुभुदा०, B अच्छु-  
भुय०, P अच्छुभुय०, W अच्छुभुभ०. —  
P मुणोयदि.

21<sup>d</sup> A omits विदृ. — STU अह्. — APW  
किं, BO ई.

21<sup>e</sup> NSU पवेसअ पवेसअ.

21<sup>f</sup> B निश्चय, T तह्वेति निष्क्रम्य. — STU  
तेन सह. — A विशति.

21<sup>g</sup> B अंदमभि०, N अंदाज्जमभि०. — NR  
add एठति.

22<sup>a</sup> ABPWO मंतो ण संतो ण, N मंतं ण  
संतं ण, R मत्तो ण स्थत्तो ण. — AN  
हु किं, BPWO अ किं, R अ किं. —  
STU वि. — ABPR जाणं, W झाणं,  
N जाण, O गहाणं. — A धाणं, W  
जाणं. — B पि णा, O अ णो किं तु,  
STU वि. — PWRS शादा, N गुरु-  
प्पसादो, OTU शादो.

22<sup>b</sup> BW यिकामो, PNSU यिकामो. — N  
मिहिलं. — T रमामोक्खं. — PN भ-  
जामो, O अ जामो.

22<sup>c</sup> A अणं अ.

23<sup>a</sup> P चंडा रंडा, O चंडो. — APNR दि-  
क्खिदा, B सिक्खिदा, W दिक्खिदा. —  
O धमादिरा.

23<sup>b</sup> A मांसं मज्जं, B मध्यं मंसं, T मर्जं

भिक्खा भोज्जं च मम खण्डं च सेज्जा  
 कोलो धम्मो कस्स णो भाइ रम्मो ॥ २३ ॥

किं च<sup>१</sup>।

मुत्रिं भण्णन्ति हरिबहुमुहा वि देवा  
 द्वाराणे वे अपढणे ए कउङ्गिआहिं ।

एक्के ए केवल मुमाद इए ए दिटो  
 मोक्खो समं सुअकेलि सुपारसे हिं ॥ २४ ॥

राजा । इदं आसणं<sup>२</sup> । उवाचिसदु भेरवाणन्दो<sup>३</sup> ।  
 भेरवाणन्दः । उपविश्य<sup>४</sup> । किं काद्वं<sup>५</sup> ।

राजा । कहिं पि विसर अच्छरिअं दटुं इच्छामि<sup>६</sup> ।  
 भेरवाणन्दः ।

दंसेमि तं पि ससिणं वसुहावडणं  
 अभेमि तस्स वि रडस्स रहं णाहचे ।

सं. — ABPR ख. पि. — ABPW  
 वा, T अ.

23<sup>a</sup> B भिळा. — N भोज्ज. — O अ. —  
 T झेजा.

23<sup>d</sup> N कालो. — ABPWOR भादि, N भ.  
 द्वि, S छोह, U छाष.

23<sup>i</sup> T अवि अ.

24<sup>a</sup> APO बंभमुहा, B सुहादि, PU व,  
 NOR वि, ST अ. — NRT देआ, O  
 देच्छा.

24<sup>b</sup> A छ्जाणे, O साणे. — STU वेद. —  
 ARSU पठणे, T पठणे. —

AWORS कटुं, BPU कटुं. — B  
 किखयाहिं, P कियाहिं, NRT किआए.

24<sup>c</sup> B दङ्गेव, P एक्के. — A दयिणे,  
 NRT दवदेव. — B दिटो.

24<sup>d</sup> N मोक्खो. — B सुरह. — W सुहा-  
 रसेय.

24<sup>e</sup> ABNRSTU उप. — A omits भट्ठ.;  
 B यांद.

24<sup>f</sup> A उपवीश्य भैं, B omits भैं.

24<sup>g</sup> AWSU काभच्यं, B कत्तच्यं.

24<sup>h</sup> STU वि. — T विअसे. — P अत्य-  
 रियं, SU अच्छेर, T अच्छरिअं.

25<sup>a</sup> OSTU वि. — T ससण. — B वसु-  
 धा. — W दृष्टव्यं, N वातिष्ठ्यं.

25<sup>b</sup> B छंभेमि, O पंभेमि, T थंवेमि. — AB  
 PNR रविस्स, T रहं रव्यो. — B  
 रयं, SU गहं. — B णाहटे, P णाभटे,  
 ST णाहोच्छे.

आणेमि जक्खसुरसिङ्गगणङ्गणाओ  
तं णत्यि भूमिवलए मह जं ण सज्जं ॥ २५ ॥  
ता भण किं करीअदु<sup>१</sup>।  
राजा । विदूषकं विलोक्त<sup>२</sup> । वअस्स भण<sup>३</sup> । कहिं पि अपुद्वं दिदुं महिला-  
रदण<sup>४</sup>।  
विदूषकः । अत्यि एत्य दक्खिणावधे वच्छोमं णाम णअरं<sup>५</sup> । तहिं मए  
एङ्कं कखारदणं दिदुं<sup>६</sup> । तं इध आणीअदु<sup>७</sup>।  
भैरवानन्दः । आणीअदि<sup>८</sup>।  
राजा । अवदारीअदु पुणिमाहरिणङ्को धरणीदले<sup>९</sup>।  
भैरवानन्दो ध्यानं नाटयति<sup>१०</sup>  
ततः प्रविशति पटाक्षेपेण नायिका<sup>११</sup> । सर्वे उ वलोकयन्ति<sup>१२</sup>  
राजा । अहह अच्छरिअं अच्छरिअं<sup>१३</sup> ।

25<sup>c</sup> W चक्खुं, STU सच्छसुरं । — P गण-  
गणाओ.

25<sup>d</sup> S णंतिभुवणे, TU एत्य भुवणे । — ABR  
सज्जं, NOSTU सङ्कं.

25<sup>१</sup> B भणाए, S भणादु । — A करदु, BW  
कोरदु, P कोरवो, NT करिअदु.

25<sup>२</sup> ABPNOR omit.

25<sup>३</sup> AS omit वअस्स. — N तुअ, R तए,  
SU कहेहि, T तुए instead of भण.

25<sup>४</sup> S अ कहिं, B किमपि, PWO किं पि,  
STU कि. — B अउच्च, PW अउच्चं.  
— STU दिं अं । — A कणां । —  
Mss. ऋअणं. — N मं दिं । — O  
(and R in the translation) adds  
विदू दिदुं दाव राजा कहेहि.

25<sup>५</sup> N omits. — RT omit एत्य. — AB  
PW NOR वहे, ST वहे, U वये. —  
A वत्साम, W वत्योवमं, STU व-  
च्छोमो.

25<sup>६</sup> N omits. — AO अपुच्छं, B अउच्छं  
instead of एङ्कं. — W कखाया०, STU  
कखुआ०. — MSS. ऋअणं.

25<sup>७</sup> A राजा त. — MSS. वह. — ST आ-  
णेदु भैरवाणंदो, U भद्वरं आणोदु.

25<sup>८</sup> O आणिअदि. SU omit; T आणिज्जद.  
25<sup>९</sup> SU omit राजा. — A अवदारियज्जदु,  
B अवियारिज्जदु, PW रिज्जदु, NU  
तातोश्चदु, O आरिज्जदु, T अरिदु. —  
BPO धरणा०, SU महो०, T omits. —  
APW घलंमि, BNR अले. SU अलं.

25<sup>१०</sup> BPSU omit भै०. — STU निमोजि-  
ताक्षो ध्यानं ना०.

25<sup>११, १२</sup> A कटाक्षेपेण, U शत्यपटा०. — A  
सर्वे चित्रमवं, BR आलो०, O सर्वेष्व-  
STU सर्वे साम्बयं पश्यति.

25<sup>१३</sup> A अणह. — P अत्यरियं अत्यरियं, O  
अच्छरिअं once only, R अ० once only,  
SU omit; T अच्छरिअं २.

जं धोअञ्चणसोणलोअणजुअं लगगालअगं मुहं  
 हत्यालस्विअकेसप्लवचए दोलनि जं बिन्दुणो ।  
 जं एकं सिअञ्चलं णिवसिअं तं रहाणकेलिट्रिआ  
 आरणीआ इअमन्मुएङ्गजणणी जोईसरेणामुणा ॥ २६ ॥

अवि अ' ।

एङ्गेण पाणिणलिणेण णिवेसअनी  
 पोत्तञ्चलं घणथणात्यलसंसमाणं ।  
 चित्ते लिहिज्जइ ण कस्स वि संजमनी  
 अणेण चङ्गमणओ चलिअं कडिलं ॥ २७ ॥

विदूषकः ।

रहाणावमुक्काहरणुच्चआए तरङ्गभङ्गक्खअमराइणाए ।  
 ओल्लंसुओल्लासितणुल्लआए मुन्देसबससमिमीअ दिट्री ॥ २८ ॥

26<sup>a</sup> N °सोणु°. — A °जुंगं, B °युजं, P °जुं-  
 कं. — A लगायलगं, B भगा°, R लं-  
 वा°, STU लंबाल°. — T °क्कगं.

26<sup>b</sup> S अत्या°. — ABPNORU °लंबिदं,  
 S °लंबिय°. — N °पल्लअ°. — NR  
 दोल्लंति, S बोल्लंति, U बोलंति.

26<sup>c</sup> ABPNORU सिच°. — ABPWO °व-  
 सिदं, N °असिदं, R °वसिदा. — B त-  
 म्हाणकेलिट्रिदो. — APWNORSU  
 ट्रिदा.

26<sup>d</sup> ABPWRSTU आणोदा, NO आणिदा.  
 — ABNORTU °भुटेङ्ग°, P °भदिङ्ग°,  
 W °धभुटिङ्ग°, S °धुटुडङ्ग°.

27<sup>a</sup> N एङ्गोण. — A निवेसिक्कण.

27<sup>b</sup> A पोत्तिंचलं, PWOSTU वर्त्यंचलं, N पो-  
 त्तचलअपि. — B घणथणाङ्गल°, N घ-  
 णत्यणासंस°, S घणथणांणणासं°.

27<sup>c</sup> APWOR लिहिज्जदि, B लिहंज्जदि, N  
 लिहज्जदि. — O व.

27<sup>d</sup> ANORSTU चंकमणादो, B चंकमणाचल्ल-  
 ददो, P °णादे, W °णिदो. — AWNR  
 चलिदं, B omits; P चडिदं, O वलिदं,  
 S सिठिलं, T सिट्रिलं, U सिठिलं. —  
 B चडिलं, ST कठिलं, U णिअंबं.

28<sup>a</sup> P तथा instead of विदू°. — B होणा-  
 विमुक्का°, N ह्लाणमुक्का, S °वमुक्का°.  
 — ST °भरणु°, U °भलणु°. — STU  
 °णुजलाए. — NR तरंगसंग°. — ABW  
 NORSTU °क्खदं, P °क्खदा.

28<sup>b</sup> APWOR उल्लंसुउल्लासि°, B दुल्लंसुउ°, N  
 उल्लंगनु°, SU °उल्लासि°. — A °तणुल्लदाए,  
 B °घणुल्लणाए, P °घणुल्लआए, W °णु-  
 ल्लदाए, N °अगुङ्गआए, OS °णणुक्कदाए,  
 R °णणुलआए, TU °तणुलदाए. — AW  
 °मिमोइ, BR °मिमोए, ST °ममोए, U  
 °मिमाए. — STU दिटं.

नायिका । सवाँनवलोक्य स्वगतम<sup>1</sup> । एसो महाराओ को वि इमिणा गम्भीर-  
महुरेण सोहासमुदरण जाणीअदि<sup>2</sup> । एसा वि एदस्स महादेवी त-  
क्कीअदि<sup>3</sup> । अङ्गणारीसरस्स वामद्वे अकधिदा वि गोरी मुणीअदि<sup>4</sup> ।  
एसो वि जोईसरो<sup>5</sup> । एस उण परिअणो<sup>6</sup> । विचिन्त्य<sup>7</sup> । ता किं ति ए-  
दस्स दइदासहिदस्स वि दिट्ठी मं बहु मखेदि<sup>8</sup> । इति प्रथं वौचते<sup>9</sup> ।  
राजा । विदृष्टकमपवाय<sup>10</sup> ।

जं मुङ्का सवणनारेण सहसा तिक्खा कडक्खच्छडा  
भिङ्गाअट्ठिअकेअअग्गिमदलहोणीसरिच्छच्छवी ।

28<sup>1</sup> A स्वगतं चिंतयति.

28<sup>2</sup> APWSTU एस. — B राय. — B द्व-  
मण्डा. — A गंभीरसाणेण, B रभीरमहु-  
रसरस्स, O महुर. — B सोहूं. —  
PNORS समुदाणण. — APNR जा-  
णिज्जदि, B लक्खियदि, O लक्खीअदि,  
SU गुणिज्जद, T मुणिज्जद.

28<sup>3-5</sup> T omits. — B एसा य, R omits वि.  
— A एदस्स महारायस्स, B एतस्स. —  
O देवै, S देवि ति, U देवि ति. —  
AS तङ्गेमि, P लक्खीयदि, W लक्खीयदि,  
N तक्खियभदि. — SU णारोसरोरस्स;  
U adds छरस्स, ANOR add विअ after  
अच्छ. — B विश्वमदेसु, O वामभच्छ. NR  
omits. — AB कहिया, PSU अकहिदा,  
WNOR अकहिआ. — W इ. — A  
गोरी छ्जेव, SU देवी गोरो. — A जा-  
णीज्जदि, PW मुणिज्जदि, NR सुणीअ-  
दि, O सुणिज्जदि, SU ज्जद. — A  
एसो को वि.

28<sup>6</sup> N सो एसो. — A omits उण. — B  
परि एस एव परियणो.

28<sup>7</sup> A विचिन्त्य नायिका, W omits.

28<sup>8</sup> AON ति, B च, WT omit. — B ए-  
स्स. — PWNR महिला, OSU दद-  
आ. — A सचिह्निदस्स, SU सहिदस्स,  
T सहिषस्स. — N omits वि. — A  
दिट्ठिणो, P दिट्ठ. — AB omit दं.  
— SU मखेद, T मणेद.

28<sup>9</sup> U omits. — A चसं, B शासं, P चं-  
शं कठाच्छसिहितं, NO इत्यजसं, R असं,  
T त्यसं.

28<sup>10</sup> A विटूं प्रति, B मवकार्य. — BO add  
एदाए.

29<sup>a</sup> STU सवणांतरंमि. — A तरसा, NR  
तरला. — S कडच्छ.

29<sup>b</sup> A भिंगाश्चिठिद, B भिंगाभ्विद, P भि-  
गाहिट्ठिद, W भिंगाछिट्ठिद, NR भिंगा-  
भट्ठिद, O भिंगाक्षिठिद, S भिंगारट्ठिभ, —  
T भिंगावट्ठिभ, — ABPWSTU ए-  
दाभ, N एकेआ. — B सछछवी, W  
सरिसं, NRS छर्ज, T गलहोणीस-  
रसछर्ज.

तं कप्पूरसेण गं धवलिओ जोणहाइ गं एहाविओ  
 मुत्ताणं घणेरेणुणा ब्र छुरिओ जाओ द्वि एत्यन्तरे ॥ २९ ॥

तथैव<sup>१</sup>। अहो से रुवसोहा<sup>२</sup>।

मखे मन्ज्ञं तिवलिवलिअं डिम्भमुटीअ गेज्ञं  
 खो बाहूहिं रमणफलअं वेढिउं जाइ दोहिं।

गेत्तच्छेत्तं तरुणपसईदिज्जमाणोवमाणं  
 ता पञ्चक्षं मह विलिहिउं जाइ एसा गं चित्ते ॥ ३० ॥

विदूषकः । कधं एहाणधोदविलेवणा वि समुत्तारिदभूसणा वि रमणि-  
 ज्ञा<sup>३</sup>। अध वा<sup>४</sup>।

रुवेण मुक्ता वि विहूसअन्ति ताणं अलंकारवसेण सोहा ।

- 29<sup>c</sup> STU ता. — NSTU °रणण. — ST गु.  
 — ABPWOR धवलिदो, N धवलीदो.  
 — W जुणहावि, RTU जोणहाअ, S जोणहाए. — STU गु. — ABPWORT  
 गहाविदो, N छादो णदु जाह्नुए.
- 29<sup>d</sup> A °रेणुणि, B °रेणुय च्च, NSTU °रेणुणे.  
 — ABPNOR कुरिदो. — MSS. जादो. — A सि.

- 29<sup>1</sup> AU omit. — BR विद्वं तथैव, PW  
 विदूषकः तथैव राजा, N विद्वं, O विद्वं  
 तथैव, S तह अ, T तहेव्व.

- 29<sup>2</sup> A omits. — T omits अहो. — B  
 उम्मीए, O इम्मीए, T एदाए. — WNOR  
 रुअ. — TU add एक्कव.

- 30<sup>a</sup> AO मज्जं, B उज्जं. — A °वलिदं, B  
 °अलयं. — A हिंभं. — AW °मुटीइ,  
 BNRU °मुटीए. — A गिह्नं, B गिज्जं,  
 O गेज्जं. S गन्जं, TU गेगाहं.

- 30<sup>b</sup> A बाहूहिं, T वाहूहिं. — U जह्ना°. —  
 AT वेट्ठिं, BNU वेट्ठिं, PWO वेट्ठिं,

- R वेठिं, S वेट्ठिं दोहिं जाह, ABP  
 WNR जादि.
- 30<sup>c</sup> N °क्लेत्तं, U °च्छरं. — BR तसणि°.  
 — T °पसदि°. — ABW °किज्जमा°,  
 P °खिज्जमा°, N °दिज्जमाणावमाणं, O  
 °दीभमाणोप°.

- 30<sup>d</sup> N पच्छङ्कं. — ABPOS मम, W महि.  
 — AORSTU विलिहिउं, B °लिद्धिउं,  
 PN °लहिउं, W सिहिउं. — ABPW  
 NOR जादि.

- 30<sup>1</sup> BPNOR omit विद्वं. — P कचं, STU  
 कह. — P एहाणा°, T एहाअ°. — P  
 °धाद°, N °धाविद°, OSTU °धोअ°, R  
 °धोविद°. — ANRSTU omit वि. —  
 SU समवदारिअ°, T समोसारिअ°. —  
 B °विभूसण, P °विभूसणा, NOR °वि-  
 हूसणा.

- 30<sup>2</sup> BPWNORSTU कह. — SU व.  
 31<sup>a</sup> B मुकाउविभूसिरुवेणांयंति. — A रुवेण  
 मुत्ताउ, PO जा रुवमुक्ता, NR जे (R ते)

णिसगगचङ्गस्स वि माणुसस्स सोहा समुमीलइ भूमणेहिं ॥ ३१ ॥  
राजा । एदाए दाव एदं<sup>१</sup> । जदो<sup>२</sup> ।

लावण्यं णवजच्चकञ्चणणिहं णेत्राण दीहत्रणं  
कस्येहिं खलिअं कवोलफलआ दोखणडचन्दोवमा ।  
एसा पञ्चसरेण कट्टिअधणुहारेण रकिवज्जाए  
जेणं सोसणमोहणप्पहुइणो विन्धन्ति मं मगणा ॥ ३२ ॥  
विदूषकः । विहस<sup>१</sup> । जाणादि रच्छावादो लुम्हीसोडीरत्तणं<sup>२</sup> ।  
राजा । विहस<sup>३</sup> । पिअवअस्स कधेमि दे<sup>४</sup> ।

रुअमुङ्का. — A omits वि; N ण, STU हि. — PRSTU विभूः, W वि-  
हूसियंति, O वहूसू.

31<sup>b</sup> B चंसणास्स. — STU ण instead of  
वि. — MSS. ओलदि. — N भूमणाहिं,  
O भूमणेसुं.

31<sup>1</sup> B एयाए तत्त्वेत, P एदाए एदं रुवं दाव,  
W एदाए एव दाव, N एदए दाव एवं,  
O एदाए एदं दाव, STU एवं एदं ए-  
दाए दाव.

31<sup>2</sup> B यतः, STU omit.

32<sup>a</sup> N लाभंणं. — A कंकणा.

32<sup>b</sup> BW खलिदं, P थलिदं, O क्षुडिदं, N  
वहिदं, R खहिदं. — N कुओल०, RSU  
कओल०. — AU फलिआ, NT फलए.  
— AWO दोहृण०. — APWNR चं-  
हृ०. — NST घमा, O घ्मा.

32<sup>c</sup> AW संधिदं, B कट्टिय०, PN सञ्जिद०,  
O कट्टिद०, R सञ्जिद०, SU कस्सिअ०,  
— T रचअ०. — B घणु०, PN घ-  
णुदं, ORT घणुदं. — NT रकिवज्जर्व०.

32<sup>d</sup> A तेषं, P जाणं, T जाणं. — A सोसह०.  
— MSS. घहुदिणो. — A विंदि.  
B बंधति, W विंधिति, NRSU वि-  
न्धन्ति, O विजन्ति, T भिंदंति. — B  
मणाणो.

32<sup>1</sup> A तथा एवं विहस्य, B एवं विहस्य, P  
तदा ततः एवं विहस्य, W एवं तदो  
विहस्य, N एयु एवं विहस्य, T omits.

32<sup>2</sup> A जाणेमि रत्यासु लुंठदि तुह सोडीरत्तणं,  
B जाणद रस्याउलंबुलोसोडीरत्तणं, P  
जाणादि घ्येरत्यासु तुह लुट्टदि सोडार-  
त्तणं, W जाणेदि ज्जेव रक्षावाक्षाए (वा  
is cancelled) से लुट्जज्ज्व सोडीरत्तणं,  
N जाणे इक्षावादे तुह सोडीरत्तणं, O ए-  
वं जाणे रत्याए पलोट्टदि घे सुंदरत्तणं,  
R जाणे रक्षावादे तुह सोडीरत्तणं, SU  
जाणे रक्षावासण तुह सुंदरं वशिदं सोडी-  
रत्तणं, T जाणे रक्षाल्लभयेण वशिदं  
तुह सोडीरत्तणं.

32<sup>3</sup> AN omit.

32<sup>4</sup> ABPNSTU कहेमि, O कहामि. — A  
ते and adds सुणु, BO add सुण.

अङ्गं चङ्गं णिअगुणगणालंकिअं कामिणीणं

पञ्चाअनी उण तणुसिरि भाइ णेवच्छलच्छी ।

इथं जाणं अवअवगआ का वि सुन्दरमुहा

मखे ताणं वलइअधणू णिच्छभिच्छो अणङ्गो ॥ ३३ ॥

अवि अ<sup>१</sup>। एदाए<sup>२</sup>।

तहा रमणवित्थरो जह ण ठाइ कच्छीलआ

तहा सिहिणतुङ्गिमा जह णिएइ णाहिं ण हु ।

तहा णअणवडिमा जह ण किं पि कसुप्पलं

तहा अ मुहमुज्जलं दुससिणी जहा पुणिमा ॥ ३४ ॥

देवो । अज्ज कविज्ञल पुच्छिअ जाण का एस त्ति<sup>१</sup>।

विदृष्टकः । तां प्रति<sup>२</sup>। एहि मुहमुहि उवविसिअ णिवेदेहि का तुमं ति<sup>३</sup>।

देवो । आसणं इमाए<sup>४</sup>।

33<sup>a</sup> N गुणगुणालं. — ABPWNORSU  
किंदं, T किंकं.

33<sup>b</sup> P संत्यायंदी, W सठायंदी, SU गुच्छाभं-  
तो, T एश्वाभंतो. — APWO omit  
उण; BN पुण. — APWO तणुगुणा<sup>१</sup>.  
— AB ठादि, PWNO भादि, SU  
ठाव.

33<sup>c</sup> B इङ्ग. — N अवजाव<sup>२</sup>, T गावयन<sup>३</sup>. —  
Mss. गदा. — N कायि. — T दुंदेर०.

33<sup>d</sup> ANR बलइव<sup>४</sup>, BW बलइव<sup>५</sup>, T बल-  
यि, U बलइय<sup>६</sup>. — O मिच्छो, T  
भुच्छो.

33<sup>e</sup> W अच्चं च, B omits अ.

33<sup>f</sup> N omits.

34<sup>a</sup> N रमहारमणा<sup>७</sup>. — AB विछरो. — BW  
ठादि, O ठाव, SU भाव. — BPWOR  
लदा, N लंदा, T कंचालआ.

34<sup>b</sup> BW सिहण<sup>८</sup>, R सिणिह<sup>९</sup>, STU अ च-  
गा<sup>१०</sup>. — ABPRSU ण एव, N ण एव,  
O णिरेव. — A लहु, NRSU मुहं.

34<sup>c</sup> B गणयिवटिनीं जह णां, T जह ज ण.  
— STU वि.

34<sup>d</sup> B तह. — A दुसिसिणी, N दुसोतणी.

34<sup>e</sup> A देवो कपिंजलमाह अज्ज कविंजला,  
STU कहंजल. — T पुछिवु. — S जा-  
णक्षम, T जावणाम, U जाक्ष. — T  
एसे.

34<sup>f</sup> BNR अच वा, O अह वा instead of  
विदृष्टकः. — A तामाह, W अच तां  
प्रति, S वि होदु तां प्रति, T वि होदु  
२ अहं जव्व पुच्छसं तां प्रति, U वि  
होदु २ तां प्रति.

34<sup>g</sup> WU उण<sup>११</sup>. — STU विस. — A णि-  
वेदोहि, B णविवेहि.

34<sup>h</sup> A विभमलेखा, P वि<sup>१२</sup>, BT omit देवो;

विदूषकः । एदं मे उत्तरीअं<sup>5</sup> ।

विदूषकनायिके वस्त्रदानोपवेशने नाटयतः<sup>6</sup>

विदूषकः । संपदं कधीअदु<sup>7</sup> ।

नायिका । अतिथि एत्य दक्षिणावधे कुन्तलेसुं सअलजणावल्लहो वल-  
हराओ णाम राआ<sup>8</sup> ।

देवो । स्वगतम<sup>9</sup> । जो मह मादुच्छओ भोदि<sup>10</sup> ।

नायिका । तस्स घरिणी ससिप्पहा णाम<sup>11</sup> ।

देवो । स्वगतम<sup>12</sup> । सा वि मे मादुच्छआ<sup>13</sup> ।

नायिका । विह्य<sup>14</sup> । तेहिं अहं खलखरेहिं किणिदा दुहिद त्ति वुच्चामि<sup>15</sup> ।

देवो । स्वगतम<sup>16</sup> । ए हु ससिप्पहागव्युप्पत्तिं अन्तरेण ईदिसी रूवसो-

NR राजा, O विच<sup>a</sup>. — ABWORS इमोए, P इमौय, U अमोए.

34<sup>5</sup> T omits विदू. — A एतत् ममोपरिधा-  
नवस्त्रमेव, B एवं मे उ<sup>a</sup>, W ता पुछिय  
आणिस्सं एदं मे उ<sup>a</sup>, U इदं. — NR  
add आसयं.

34<sup>6</sup> A ततः विदूषकनायिकौ, B नायिका, P  
विदूषको नायिकाया, T देवोविदू. —  
B चेशनं, P वस्त्रदानं, S चेशं. — BP  
नाटयति. — W adds नायिका उपविशति.

34<sup>7</sup> AP विभ<sup>a</sup>, SU राजा instead of विदू.  
— B संयं. — APWNR कहिज्जदु, BO कहोभदु, S कहिज्जह, T कहिज्जह,  
U कहिज्जउ. — W adds का तुमं ति.

34<sup>8</sup> B भत्या इह. — AP omit ए द<sup>a</sup>; B  
दक्षिणापहे, W चष्टे, N वसोमणामणभरं,  
OR वच्छोमं णाम णाभरं instead of द-  
क्षिम<sup>a</sup>; SU omit द<sup>a</sup>; T चष्टे. —  
ANSU चेसु, B चेशो, P चेशुसु, O त-  
हिं कुत्तेसो, T च्छेदलेसरो. — N omits  
वल्लहराओ.

34<sup>9</sup> A ततो राज्ञी, P राज्ञी, T omits. —  
A स्वगतं चिंतयति.

34<sup>10</sup> AWO माउ<sup>a</sup>, B माउछं, P माउत्थउ,  
N माउसिझो, B माउसिओ, T मे मा-  
तुओ. — A होई, B होउ, PWNR  
होइ, STU omit.

34<sup>11</sup> BW घरझी, N गहिणी. — A सु-  
प्पिष्ठा, N ससिप्पहा णाम देहे.

34<sup>12</sup> AP विभ<sup>a</sup>, B omits; N राज्ञी. — P  
omits स्व<sup>a</sup>.

34<sup>13</sup> W वि हु, T फि. — A मम मछिय  
होई, BWOS माउ<sup>a</sup>, P माउट्जाआ, NR  
माउसिआ, T माउसोआ, U माउसिच्छआ.

34<sup>14</sup> A विहस्याह, T omits.

34<sup>15</sup> STU omit अहं. — B च्छेहि, W  
क्षेहेह, O खलि<sup>a</sup>, NR खडि<sup>a</sup>, SU के-  
त्ति<sup>a</sup>, T कलकंटहि. — A किदा, BP  
WOR कोदा, N omits, T कोडाविदा.  
— A दुहि, NRSTU दुहिदे, O दुहिदु  
— A सुच्चामि, N वुश्चामि, SU उ-  
च्चामि, T omits.

हा<sup>१७</sup>। ण हु विदूरभूमिं अन्तरेण वेरुलिअमणिसलाआ णिष्पञ्जदि<sup>१८</sup>। प्रकाशम<sup>१९</sup>। णं तुमं कप्पूरमञ्जरी<sup>२०</sup>।

नायिका अधोमुखो तिष्ठति<sup>२१</sup>

देवो। एहि बहिणिए आलिङ्गनम् मं<sup>२२</sup>। इति परिष्वज्ञते<sup>२३</sup>।

नायिका। अम्महे कप्पूरमञ्जरीए एसो पठमो पणामो<sup>२४</sup>।

देवो। अज्ज मए भेरवाणन्द तुञ्ज्ञ पसाएण अपुइं संविहाणअं अ-  
गुभविदं बहिणिआए दंसणेण<sup>२५</sup>। ता चिटुटु दाव पञ्चदस दिव-  
साइ<sup>२६</sup>। पञ्चा झाणविमाणेण पुणो णाइस्सध<sup>२७</sup>।

34<sup>१७</sup> BW हि, P खु, O ह, T omits. — B सिस०, T णाभा. — A गभोप्प०,  
B एम्पुण०, P गभुउण०, W गभमंत-  
रेण. — B omits ईदिसा- भूमिं अन्त-  
रेण. — A ईदिसा, STU ईरिसो. —  
A रूपरेहा, P रूभरेहा, WNOR रभ०,  
SU सोहा. — NR add भोदि.

34<sup>१८</sup> W णो. — P हु खु, W का, O ह.  
STU हि. — A विदूर०, PO विदूर०,  
W विदूरभूमिगब्बुप्पत्तिमंतरेण, NR वेरु-  
(R हु०)लिभूमिगब्बुप्पत्तिमंतरेण. — B  
वेरुहिय०, P विदूरशिलाया, O वेरुरिअ०,  
R वेरुलिअ०, SU वेरुरिआ०, T वेरुरीआ०,  
— AO मणिसिला. — PW णिष्प-  
ञ्जति, SU उपञ्जद. T णिष्पञ्जद.

34<sup>१९</sup> BO omit ण; P न, T ण ह, U ण  
हु. — B तुंवं, P तु, NR तुंवं. — A  
ञ्जरित्ति.

34<sup>२१</sup> W अहोमुहो चिटुदि, NR लज्जते अधो०,  
T अयोमुख०.

34<sup>२२</sup> AP विभमलेखा, WSU omit देवो. —  
B यहि २. — APO बहिणि, B बहि-  
णिया, S भणिणि, T भविणि, U भवणो.  
— N आलिंगःस, R गेसु, S गेमि  
omits मं; TU ग.

34<sup>२३</sup> AP इत्युत्थाय. — W परिष्वज्ञते, U प-  
रिष्वज्ञति.

34<sup>२४</sup> A omits. — BN अम्मो, P अंबा, W  
अम्ह, O अम्हहे, R अज्जे, S अंच्छे, TU  
omit. — W एस कप्पू. — B सो, S  
एस. — BP पठम, R पठमो, S पुडमो,  
T पुटमो, U पुढमो.

34<sup>२५</sup> A omits देवो-संविहाणअं. — P विभ०,  
U omits. — T अम्मए instead of  
अज्ज मए. — O भव० मए, S मे भर०,  
B भेरवाणंदा, N णांदप्पसाएण, R णं-  
दप्पसादेण. — O तुञ्ज्ञ, S तुञ्ज्ञ, U तु-  
ह. — B पसाए, S प्पसादेण, T पसा-  
देण तुह, U omits. — PW अउच्च०. —  
P विहाण०, STU णाहाण०. — A अनुभूतं,  
O अणुहूदे. — AP बहिणो, B बहि-  
णभाए, NR कप्पूरमञ्जरो, SU भविणिभा,  
T भवणोए.

34<sup>२६</sup> BNR omit ता; O ता एसा. — S चि-  
टुड. — B चवि, O दाव. — ABPWO  
पंचसत्, S पंचहाद्, TU दहाद्. — AP  
दियहा, B दिवहा, WO दिवहाद्, NR  
दिभहाइं, SU दिभहाद्, T दोवसाद्.

34<sup>२७</sup> B उजाणविवाणे. P झाणविवाणे, O  
साण०, SU झाणोण. — P उणो, N पु-

भेरवानन्दः । जं भणादि देवी<sup>28</sup> ।

विदूषकः । राजानमुहिष्य<sup>29</sup> । भो अम्हे परं दुवे वि बाहिरा तुमं अहं च<sup>30</sup> । जदो एदाणं मिलिदं कुदुम्बं वटृदि<sup>31</sup> । जदो इमाओ दुवे वि बहिणिआओ<sup>32</sup> । भेरवाणान्दो उण एदाणं संजोअअरो अच्चिदो महगिधो अ<sup>33</sup> । एसा वि महीदलसरसदी कुट्रिणी देहन्तरेण देवी जेव<sup>34</sup> । देवो । विअक्खणे णिअजेटृबहिणिअं सुलक्खणं भणिअ भेरवाणन्दस्स हिअइच्छिदा सवज्जा कादवा<sup>35</sup> ।

णो वि, R omits. — A गायसध, B शास्त्रस, N णोःसध, SU ऋसह, T णादःसदि.

34<sup>28</sup> A भैं वदिं जा जेणा यद्गणादि, P भणा, WT भणादि, S भणाह. — TU देंभं.

34<sup>29</sup> B omits विदूः. — A नमुहिष्याह.

34<sup>30</sup> WTU omit भो, NR भो वशस्स, T वशस्स. — A अश्म, S अह्मे खु. — P पुरं, W परं इत्य. — A दुवे corrected to दुवो; B दुप, P दवे व. — A बाहै, N बहिए, S बाहिभाओ, T बाहिआ राजा, U बाहि । रा ।. — S omits तुमं अहं च. — BW तुमं, O तुअं. — OTU अ. — NR एत्य instead of तुमं अहं च.

34<sup>31</sup> AW कुडंबं, B कुटंबं, P कुटं, N कुदुंबं, T कुहुंबं, U कुहुंबअं. — STU वटृद.

34<sup>32</sup> B यदो, W omits. — AWNORSU इमोओ, P अमोतुं, T एदो. — AWO दो वि, B दा वि, P दो ब, T दवे दुवे, U omits वि. — A बहिणी, B बहणीया, P विहणीतु, O वहिणीओ, SU भद्रणीओ, T बहिणीओ.

34<sup>33</sup> A omits उण; P पुनः एतयो, N एदाए, TU ताणं. — A संजोगं, B संजोवगे.

— ABPWSU अग्निदो. — A महाभग्निदो, BPW महग्निदो, N माणिदो, O मग्निदो, R मणिदो, S महाविदो, TU omit. — T omits अ.

34<sup>34</sup> T विदूः एसा. — A omits वि; W विय-णाए, U फि. — A महियलं, BWNOR STU अलं, P तलं. — MSS. ऋसरसई; NR add अ. — A कुट्रिणी, R कुदणी, T संभली अ. — B omits देहन्त-ज्जेव; W transposes देवो ज्जेव देहन्तरेण. — A कुट्रिणी instead of देवो. — A ज्जेव, P घ्येव, NR जेव्य, O ज्जेव, STU एव्य. — W adds वटृदि.

34<sup>35</sup> A विभंविचक्षणामाह, P विभं. — A विहिणीं, B वहिणीआए, P विहिणीं, W वहिणीय, N विहिणीअ, O वहिणीआए, S विहिणीं, T वभणीं, U भद्रणीं. — B सुलभणाए, P सुलक्खणाणं, O सुलक्खणाए. — B भणीयं, P भणीया, W भणीय. — N भेरवाणांद. — A हिययठिदा, B वृच्छिया, POR हिअभट्ठिआ, N हिअभट्ठिदा, SU हिअभच्छिआ, T omits. — A एजाए, P सपुज्जा, WNR सपक्जा, S पूजा, T अभज्जा. — ASU काअच्चा, B कदेच्चा.

विचक्षणा । जं देवी आणवेदि<sup>36</sup> ।

देवो । राजानं प्रति<sup>37</sup> । अज्जउह्न पेसेहि मं जेण अहं बहिणिआए एदाव-  
त्याए णेवच्छलच्छीलीलाणिमित्तं अनोउरं गमिस्सं<sup>38</sup> ।

राजा । जुज्जदि चम्पअलदाए कात्यूरिआकप्पूरोहिं आलवालपूरणं<sup>39</sup> ।  
नेष्ये<sup>40</sup>

वैतालिकयोरेकः । सुहाअ संझा भोदु देवस्स<sup>41</sup> ।

एअं वासरजीवपिण्डसरिसं चरणंसुणो मरणलं

को जाणाइ कहिं पि संपइ गअं पञ्चम्म कालनरे ।

जाआ किं च इअं पि दीहविरहं सोजण णाहे गए

मुच्छामुहिअलोअण व्व णलिणी मीलनापङ्केरहा ॥ ३५ ॥

34<sup>36</sup> BSTU omit. — A देवि, O आ० दे०.

— A adds ति भैरवानंदेन सह निष्क्र-

ता विचक्षणा, P adds इति निःक्रांता

भैरवानंदेन सह, W adds तं कुणोमि, O

adds तं कुणामि.

34<sup>37</sup> AP राज्ञी, BWSTU omit. — A रा-  
जानमाह.

34<sup>38</sup> A ता अज्जा०. — B पद्धिउंजासु, NR

येसिहि, O पद्धिउंजासु. — U omits

मं. — ABP जेणाहं, W omits अहं,

STU omit जेण अहं. — AP बहिणोए,

W बहिणोए, O बहिणोआ, S भद्रणी-

आए, T भद्रणीआए, U बहिणीआए. —

B यदावत्याए, N वच्छाए. — NT ल-

कि०, O omits लक्ष्मो०. — A अंगेउरं

गमिस्सि.

34<sup>39</sup> B तुन्जाइ०, O जुज्जद्व एवं, STU जुज्जद्व०.

— B चंपइ०, OT पंचभं०, U चंपइ००

N चंपलादाए, ST लआए. — A कङ्ग०

रिया०, W कप्पूररसेहिं, NU कत्यूरीभा०,

T कत्यूरीकप्पूरोहि०. — PNR परिपू-

रण०.

34<sup>41</sup> A रेकः प्राह०, P वैतालिको०. — A सुह-  
सुंझा०, B संज्ञा०, P only सुन्ज्ञा०, WS  
सुहसंझा०, O सुहा संझा०, U सुसंझा०. —  
OSTU होदु०. — O adds जदो०.

35<sup>a</sup> MSS. एदं०. — BNORT जीभा०. — A  
चंदंसुणो०.

35<sup>b</sup> ABPNORT जाणादि०. — S कहिं खु,  
TU वि०. — ABPNOR संपदि गदं०,  
T संपदि०. — O यत्तेमि०.

35<sup>c</sup> MSS. जादा०. — A इसं०. — ST वि०. —  
B विरहे०, NR विरहा०. — B साजाणा०,  
W सोउणा०, NR चोणणा०, O शाऊणा०, T  
सोषणा०. — B णाथे०. — ABPNOR  
गदे०.

35<sup>d</sup> BWNOR णिहा०. — BNR मुहिद०.  
— NSTU लोभणे०. — B त्य ण०  
मोलंति०, NU मोलत०.

द्वितीयः ।

उग्धादिज्जन्ति लीलामणिमअवलहीचित्तभित्तीणिवेसा  
पल्लङ्का किंकरीहिं उदुसमअसुहा पत्थरिज्जन्ति झृत्ति ।  
सेरन्धीलोलहत्यज्ञुलिचलणवसा पट्टसदो पअट्टो  
हुंकारो मरडवेसुं विलसइ महुरो रुदुतुद्गङ्णणाणं ॥ ३६ ॥  
रक्षा । अम्हे वि संझं वन्दिदं गमिस्सामो<sup>१</sup> ।

<sup>२</sup> इति निष्क्रान्ताः सर्वे<sup>३</sup> ।

प्रथमं जवनिकान्तरम<sup>३</sup> ।

- 36<sup>a</sup> A द्वि० वेतालिकः, P omits द्वि०; W द्वि० पठति. — B उग्धाडं । जंति, N उ-  
ग्धादिभंति, R उग्धाडीभंति, TU उग्धा-  
टि०. — O ‘बडही०’. — B चित्तभित्ती-  
खवेशा, W ‘चित्ति०’, N ‘भित्ति०’.  
36<sup>b</sup> SU किंकरेहिं. — BW उड०, ORSU  
उदु०, N रअसमभ०, T टदु०. — P ‘स-  
हा०’. — A पछरिज्जंति, B पंकुरिज्जंति,  
N पछरिज्जंति, T पत्थरिज्जंति, U पत्त-  
— A जन्ति.
- 36<sup>c</sup> A सेरन्धीगंधहत्य०, T सेरन्धीलोहत्यांगुलो०.  
— S ‘वलण०’. — BO पट्टवादो, W पट्टसदो,

- N पट्टनादो, R पट्टणादो, SU बट्टभादो,  
T बट्टआदो. — STU पवद्धो.  
36<sup>d</sup> S टंकारो, T झृकारो, U संकारो. — B  
मंडण्सुं, P मंडणेसुं, NR मंडलेसुं, O मे-  
दिरेसुं, STU मंडणेसुं. — MSS. विल-  
सदि. — A मधुरो, SU मुहुरो, T मु-  
हरो. — R तुदुर्डुं, S रुदुर्डुं.  
36<sup>e</sup> O ता अम्हे. — B सज्जां, O सु०. — TU  
पविसामो.  
36<sup>f</sup> ABOS इति परिक्रम्य नि०.  
36<sup>g</sup> N इति प्र०. — PWSTU यवनिकांतरं.

ततः प्रविशति राजा प्रतिहारी च<sup>१</sup>  
 प्रतिहारी । परिक्रामितकेन<sup>२</sup> । इदो इदो एदु महाराओ<sup>३</sup> ।  
 राजा । कतिचित्पदानि गत्वा तामनुसंधाय<sup>४</sup> । तहिं खु अवसरे<sup>५</sup>

ग द्वाणाहि तिलन्तरं पि चलिआ सुत्या णिअम्बत्यली  
 थोउब्बेल्लवलीतरङ्गमुअरं करणो तिरिच्छ टिओ ।

वेणीए उण आणणेन्दुभमणे लङ्घं थणालिङ्गणं

जाआ तीअ चउविहा तणुलआ तंसं पुलन्तीअ मं ॥ १ ॥  
 प्रतिहारी । स्वगतम<sup>१</sup> । कधं अज्ज वि सो ज्जेव सिरितालीपत्तसंचओ ता-  
 ओ ज्जेव अक्खरपंतीओ<sup>२</sup> । ता वसन्तावणणेण सिदिलआमि से त-

०<sup>१</sup> C ओ ॥ ततः. — BWRSU प्रतोहारी.

०<sup>२</sup> BO omit प्रति. — PWOST परि-  
प्रति. — C परिक्रम्य, NU omit.

०<sup>३</sup> NOR इदो once only. — BCS omit  
एदु; T एत्य, U एच.

०<sup>४</sup> BN omit राजा. — N कानिचित्पदानि.  
— BW दत्वा. — B तामनुसंधाय । तां  
सुत्या, U तामनुधाय.

०<sup>५</sup> B तहिं खलु, OR जं तसिं क्ष्व, N क्ष्व.

१<sup>१</sup> C अठाणाहि, W णो ठाणाहि. — B  
लंतरं, C तलंतरं. — BSU वि, T  
omits. — BCPWNOR चलिदा. —  
P सथा, SU खुडा, T उटा.

१<sup>२</sup> B थोउन्विल्लवलतरंगमुदिरं, CT थोओवेल्लं,  
W थोउच्चिलं. — CPWOR सुदरं. —  
B तिरिच्छु, C तिरित्यो, P तिरत्यो, W

तिरित्यो, NOR तिरिछु, SU तिरिच्छु.  
T थिरिच्छु. — B टिदो, CPNOR ट्वि-  
दो, W ठिदो.

१<sup>३</sup> B याणणांदुघडणे, W भवणे, N चलणे. —  
C लभत्यणां, N लद्धत्यणां.

१<sup>४</sup> BCPWNOR जादा. — BN तोए, C  
तोइ, W तोइं. — B ततरंगसुदरंधउवि-  
हा, N चउच्चिध, R चउच्चिआ, T चउ-  
त्यणविहा. — BCPWNORT ज्जदा.  
— B तिसं, C नंसं, R तष, STU  
तिसं. — BCPWOR वलंतो, N वल-  
न्ती, SU पुलंतोए, T पुलत्य. — B मयो,  
CPW मयि, N समं, OR मए, T मई.

१<sup>५</sup> N omits; S आ, U आन्मगतं.  
१<sup>६</sup> BO कथं, STU कहं. — B चेत, CP चेव,  
W च्चेव, N जेत्य, OSU च्चेम, R च्चेम,

गगदं आवेसं<sup>३</sup> । प्रकाशम्<sup>४</sup> । दिट्ठि॑ देतु महाराओ ईसीसिजरदाअमाणे  
कुसुमाअरे<sup>५</sup> ।

मूलाहिंतो परहुअवहूकरणमुहं दलन्ना  
देन्ना हीहं महरिमगुणं जम्यिए छप्पआणं ।  
संचारेन्ना विरहिमु णवं पञ्चमं राअराअं  
राउमत्ता रडकुलघरा वासरा वित्तरन्ति ॥ २ ॥

राजा । तदनाकर्ण्य सानुरागम<sup>१</sup> ।

अत्थाणीजण्णलोअणाण बहला लावण्णकळोलिणी  
णाणाविभमहासवासणअरी सोहगपालित्तिआ ।  
णेत्रेन्दीवरटीहिआ मह पुणो सिङ्गारसंजीविणी  
जं जाआ अह वम्महेण धणुहे तिकबो सरो पुङ्गिओ ॥ ३ ॥

T असो च्छभ. — B ताडिस्संचतु, C ताडिस्सचउ, P सिरताडिसंचउ, W सिरि-  
ताडोसंचउ, N चिरितालिसंचभ, OR ता-  
दिसंचओ, S चिरिताल<sup>०</sup>, TU ताल<sup>०</sup>.  
— N ता. — BN च्छभ, COR च्छभ, P च्छेव, W च्छेव, S च्छेभ, T च्छभ, U च्छेभ.

<sup>1३</sup> B ता वि वसंतवस्तणेण, O वस्तणेण. —  
B सिढिलयाइमि, C सिठल<sup>०</sup>, P सि-  
त्यल<sup>०</sup>, N सिल<sup>०</sup>, SU सिढिलेमि,  
T सिःटिलेमि. — NT omit से. — B  
तदगा, STU तगाअं. — B reads हिद-  
आवज्जं and omits all that follows  
as far as सा रयणामयी iv. 19<sup>६५</sup>; C  
हिययखेवं, P हिययदुक्खं, WSTU मा-  
णासं, N तगदमावेसं, OR हिअवेसं.

<sup>1५</sup> CWNORS देत. — C वैसोस, T वैसिस. —  
CPORU जरठा<sup>०</sup>, N जरठा<sup>०</sup>, T जरगाअ<sup>०</sup>.  
— C कुसुमायुरंमि, PWNSU माझरंमि.

<sup>2४</sup> W परहुद<sup>०</sup>. — P बहु<sup>०</sup>. — T कंटमुहूलंतो.

<sup>2५</sup> C दिंतो, NS दंता. — CP दीहिं. — S

महिरिम<sup>०</sup>. — SU ज्ञप्पिए, T ज्ञप्पये. —  
N छप्पआणं.  
<sup>2६</sup> C सिंचरिता, PRS रंता. — CW किं-  
चिरां, NOR किंचराअं.

<sup>2७</sup> C राउमत्ता, P राझोमत्ता. — CP वृहं,  
WO वृहा, R वृहए, U वृधं. — N  
वसारा. — C विकरिति, N वित्तरति.  
<sup>2८</sup> CP omit राजा. — COR तदाकर्ण्य, P  
तदेतदाक<sup>०</sup>, N तदेवाक<sup>०</sup>. — W पुनस्ता-  
मनुसंधाय सा<sup>०</sup>, S omits सा<sup>०</sup>.

<sup>3९</sup> C अछाणो<sup>०</sup>, N अत्थाणो<sup>०</sup>. — PTU ब-  
हुला. — PNU लाभला<sup>०</sup>.

<sup>3०</sup> CWOR लोलाविभम<sup>०</sup>, SU विभमभंगि<sup>०</sup>.  
— C णायरा. — S सोभगा<sup>०</sup>. — C  
पालटिया, P पालिष्या, W पालिटिया,  
N पारिटिजा, OR पालंकिजा, SU लित्तआ.

<sup>3१</sup> PS णेत्तं, NU णेत्तं, T णेत्तिं. — PSTU  
पुरो, N उणो. — P संजोवणो, N सिं-  
गासंजोभणो.

<sup>3२</sup> CPWNORT जादा. — P वृश, N तह.

सोन्मादमिव<sup>१</sup>। दंसणकखणादो पहुदि कुरङ्गच्छी<sup>२</sup>  
 चित्रे पहुटूइ ण खुटूइ सा गुणेसुं  
 सेज्जाइ लोटूइ विसटूइ दिमुहेसुं।  
 बोलमिस वटूइ पअटूइ कबबन्धे  
 झाणे ण तुटूइ चिरं तरुणी तरटी ॥ ४ ॥

अवि अ<sup>३</sup>।

जे तीआ तिकखचलचकखुतिहाअदिट्टा  
 ते कामचन्दमहुपञ्चममारणज्जा।  
 जेसुं पुणो णिवडिआ सअला वि दिट्टी  
 वटून्ति ते तिलजलञ्चलिदाणजोग्गा ॥ ५ ॥

सस्मरणमिव<sup>४</sup>। अवि अ<sup>५</sup>।

— CWNORU मम्हेण. — STU  
 धणुए. — CWN संधिदो, POR पुं-  
 खिदो.

3<sup>a</sup> C दंसणलकखणादो, W कखणादो कुरंगछोए,  
 S सा कुं.

4<sup>a</sup> C वदुट्टदि, P वहुट्टदि, W चहुट्टदि, N वि-  
 लुट्टदि, O विहुट्टदि, R चिहुट्टदि. —  
 CNOR खुट्टदि, P शुट्टदि, W हुट्टदि.  
 SU तुट्टज, T दुट्टज. — CNU गुणेसु.

4<sup>b</sup> P सज्जाइ, NSTU सेज्जासु. — CPW  
 लुट्टदि, NOR लोट्टदि. — CWNO वि-  
 सट्टदि, P विसप्पच्छि, R विसदहि, T  
 विसप्पच्छ. — CNORTU मुहेसु.

4<sup>c</sup> CPWNO वट्टदि, R वददि. — CPWNOR  
 पअट्टदि, SU पवं, T विवट्टज.

4<sup>d</sup> CR जाणे, S झाणेसु, U जाणेनु. — SU  
 omit ण. — CWOS तुट्टदि, P तुट्टदि,

N तट्टदि, R ठोट्टदि, T दुट्टज, U ति-  
 ट्टज. — OR तलुणी. — W तरछो.

4<sup>1</sup> CW omit. — SU अवि अ पोणत्यगोए,  
 T पणत्यग्गा.

5<sup>a</sup> W तोइ, SU तोए, T तअ. — T नि-  
 भाअदिग्ग, U निभाअ.

5<sup>b</sup> O वंदमहुपुंचम. — STU आहणिज्जा.

5<sup>c</sup> The line in P twice. — C जेसं, P  
 जेसुं and जेसि, W जेसिं, N जिसु. —  
 C णिपडिया, PWNOR दा. — P स-  
 पुणो and सयला. — N च, S अ in-  
 stead of वि.

5<sup>d</sup> C वट्टदि. — W दाणु.

5<sup>1, 2</sup> U omits. — C संसरं। अवि य, P  
 अपि च। सस्मरण, WN सस्म. — PO  
 RST omit इव. — OR omit अवि अ.

अगगम्मि भिङ्गसरणी णअणाण तीए  
 मञ्जे पुणो कठिअदुङ्गतरङ्गमाला ।  
 पञ्चा अ से सरड तंसणिरिकिखएसुं  
 आअणकुराइलिअचावहरो अणङ्गो ॥ ६ ॥

विचिन्त्य<sup>१</sup> । चिराअदि वअस्सो<sup>२</sup> ।  
 प्रविश्य विदूषको विचक्षणा च परिकामतः<sup>३</sup>  
 विदूषकः । अइ विअक्खणे सञ्चं सञ्चं एटं<sup>४</sup> ।  
 विचक्षणा । सञ्चं सञ्चदरं<sup>५</sup> ।  
 विदूषकः । णाहं पत्तिआमि जदो परिहाससीला खु तुमं<sup>६</sup> ।  
 विचक्षणा । अज्ज मा एवं भण<sup>७</sup> । अणो बङ्गरकालो अणो कञ्जविआ-  
 रकालो<sup>८</sup> ।  
 विदूषकः । पुरो ऽ लोक्य<sup>९</sup> । एसो पिअवअस्सो हंसो विअ मुङ्गमाणसो करी

6<sup>a</sup> U omits verse 6. — C मगम्मि. — N  
 मिंग<sup>०</sup>. — C णायणाय.

6<sup>b</sup> ST उणो. — C कथिद<sup>०</sup>, P गेठिद<sup>०</sup>, WO  
 कठिद<sup>०</sup>, NR कठिद<sup>०</sup>, S घटिददुसरंग<sup>०</sup>,  
 T घटोआ<sup>०</sup>. — N तरंभ<sup>०</sup>.

6<sup>c</sup> C पञ्च इ दे. — ST omit से. — CPW  
 NOR सरदि, ST संचरइ तिंस<sup>०</sup>. — C  
 निरीक्खिदेसुं, PWNORS देसुं, T देसु.

6<sup>d</sup> CPWN मंडलिद<sup>०</sup>, OR कुंडलिद<sup>०</sup>. —  
 NOR धरो.

6<sup>१</sup> C omits, W वि विदूषकं प्रति.

6<sup>२</sup> C omits. — P विरयदि, WOR चिरभ-  
 दि, N कधं विरभभदि पिभवशःसो.

6<sup>३</sup> C विदूषकः प्रविश्य विदूषको, OR वि प्र,  
 STU ततः प्रविशति. — PSTU omit  
 परि<sup>०</sup>.

6<sup>४</sup> W धय, TU धवि. — NO सञ्चं सञ्चं,  
 STU omit सञ्चं. — PW add कप्त-

रमंजरोए महाराय (P जे<sup>०</sup>) संनिहं (W  
 छिदा) पेसिदा (P या) तुमं ति (W  
 omits ति).

6<sup>५</sup> N सञ्चं. — CP सञ्चतरं, WORSTU  
 अरं.

6<sup>६</sup> C अहो वियक्खणे नाहं, P णो हं. — C  
 पदिज्जामि, P पत्तिज्जामि, W पति-  
 ज्जामि, N पदिवर्सेमि, OR पत्तिज्जामि,  
 SU पच्चेमि, T पतिज्जामि अदो. — W  
 लोला. — N खु, OR सि, CSTU  
 omit. — C omits तुमं; W तुं.

6<sup>७</sup> PSTU ए भा. — W एवं, NORSTU  
 एव्यं.

6<sup>८</sup> C चङ्गोराकालो, and omits the rest;  
 PWRS वङ्गर<sup>०</sup>, N वङ्गरत्तिकालो, O व-  
 ङ्गर<sup>०</sup>, TU वङ्गकालो. — P कञ्जावदार<sup>०</sup>,  
 W कञ्जावयार<sup>०</sup>, N कञ्जकालो, SU क-  
 ञ्जालाव<sup>०</sup>, T कञ्जलाह<sup>०</sup>.

6<sup>९</sup> OR पुरतो. — WOR विलोक्य.

विअ मअक्खामो मुणालदराडे विअ घणघम्ममिलाणो दिणदि-  
खदीबो विअ विअलिदच्छाओ पभादपुखिमाचन्दो विअ पगडुर-  
परिक्खीणो चिटूदि<sup>10</sup> ।

उभो । परिक्षम्य<sup>11</sup> । जअदु जअदु महाराओ<sup>12</sup> ।

राजा । वअस्स कधं पुणो वि विअक्खणाए मिलिदो सि<sup>13</sup> ।

विदृष्टकः । अज्ज विअक्खणा मए सह संधिं काटुं आअदा<sup>14</sup> । किदसं-  
धीए ताए सह मन्तअन्तास्स एत्तिआ वेला लग्गा<sup>15</sup> ।

राजा । संधिकरणस्स किं फलं<sup>16</sup> ।

विदृष्टकः । एसा अहिमदजणप्पेसिदलेहत्या जं विअक्खणा आअदा<sup>17</sup> ।

राजा । गन्यं सूचयित्वा<sup>18</sup> । केर्दईकुसुमगन्धो विअ<sup>19</sup> ।

6<sup>10</sup> P एस. — T omits हंसो, P विअ. — CSTU मदं, W मयजलं — C मुणा-  
णं, P मुणालिया०, T विणालः. — W छ, T वि. — N मलियो, S घम्ममि-  
लाभमाणो. — COR दौओ, P दौवउ, N नदिगादिओ, T दिओ. — S omits  
विअ. — C विअलितं, PWNOR विअ-  
लिअ०, SU विलुलिअ०, T लुलिअठाबो. — C पभाय०, P पहाय०, N प्पहाद०, SU  
पहादसमअपु०, T पभादसमअपु०. — C अयंहुरपरिक्खाणो, S परिक्खामो, TU प-  
रिक्खामो. — STU चिटूङ.

6<sup>11</sup> C तत उभे, PNOR उभे. — C परिका-  
मतः, PW परि० उपसत्य च.

6<sup>12</sup> O कअदु once only, R जअ once only,  
SU जेदु once only, T जेदु च.

6<sup>13</sup> C राजा॑ । को सि instead of this sen-  
tence. — P omits राजा॑. — U भो॑  
वक्षस्स. — PSU कह॑, WN कहि॑, T

कह॑. — PN पुण, S उण, U पुरा॒. —  
PWNSTU omit वि. — N मौलदो॑.

6<sup>14</sup> CORSTU omit अज्ज. — STU omit  
सह. — N काटुकामा॑. — CW गदा॑.

6<sup>15</sup> OR किअ॑. — CO समं तौए, PN  
इमोए॑, W श्वाए॑, R तौए॑ समं ग्रंतंस्स. —  
C मं॑ मम. — W एदा॑. — ST गआ॑,  
U गदा॑.

6<sup>16</sup> C राजा॑ तं वक्तोति॑. — W कारणास्स,  
N कालणास्स, T कालणास्स.

6<sup>17</sup> N omits. — CSTU अभिं॑. — CW  
पेसिदा॑, OR पेसिआ॑, ST पेसिअ॑.  
— R omits छं वि॑. — C वियक्त्व.  
Here ends fol. 2; fol. 3 is wanting;  
fol. 4 begins विअोए॑ see ii. 9॑. —  
W वियक्त्वणागदा॑.

6<sup>18</sup> N omits, STU omit गं॑ सू॑.

6<sup>19</sup> POSU केअर्द॑, N केअद॑, T केभर॑. —  
N adds आभछदि॑, OR आआदि॑.

विचक्षणा । केर्दईदललेहो एसो मह हत्थे<sup>20</sup> ।

राणा । महुसमए कथं केर्दईकुसुमं<sup>21</sup> ।

विचक्षणा । भेरवाणन्ददिखमनाप्पहावेण देवीए भवणुज्जाणे केर्दईल-  
ट्रीए एङ्को दाव पसवो दंसिदो<sup>22</sup> । तस्स दलसंपुडेहिं अज्ज हिन्दो-  
लअप्पभञ्जणीए चतुत्थीए हरवज्ञहा देवी देवीए अच्चिदा<sup>23</sup> । अखं  
च दलसंपुडजुअलं उण कणिठृबहिणिआए कप्पूरमञ्जरीए पसादी-  
किदं<sup>24</sup> । ताए वि एङ्केण दलसंपुडेण भअवदी गोरी जेव अच्चिदा<sup>25</sup> ।  
अखं च<sup>26</sup>

केर्दईकुसुमपत्तसंपुडं पाहुडं तुह सहीअ पेसिअं ।

एणणाहिमसिवणसोहिणा जं सिलोअजुअलेण लज्ज्बां ॥ ७ ॥

6<sup>20</sup> P only Sanskrit. — N केअद्व०, OR केद(O °आ°)ईकुसुमदललेहो ज्जेव, STU केअर्दईकुसुमलेहो. — NSTU omit एसो.  
— W adds चिठ्ठि.

6<sup>21</sup> P म° व हु कहिं, WOR म° किं. N म° कुदो, STU कहं म°. — ST add वि.  
— PORSU केअद्व०, N केअद्व०, T के-  
अर०. — PW कुसम, N °मार्द०.

6<sup>22</sup> W °विखलख° instead of °दिख°, STU omit. — P °तंतप्पभावेण, W °तंतप्प-  
हावेण, OR °प्पहावेण. — NO देवी,  
R देव०. — O भमणुज्जाणे. — PNOR  
SU केअद्व०, W केअद्व०, T केअर०. —  
P क्को. — STU omit दाव. — P  
एसवो, OR पसओ. — SU दंसिओ.

6<sup>23</sup> N तस्स वि, OR ताए; PN add तोए. —  
PW दोहिं दल०. — N अज्जताए, ST  
omit. — P हिंदोलणा०, W हिंडोलयण-  
भञ्जणी, N °लप्पवचक्षणी०, O हिंदोलणा०,  
R हिंडोलणा०, S हिंदोलैजंपअट्टमाणाए०,  
T हिंदोलअंपउट्टमाणाए०, U अंदोनिअम्मि०

पअट्टमाणाए०. — PWORT चउत्थ्यौ०,  
N चउत्थ्यौ०, SU चउहृहौ०. — W  
°बल्लहाए०. — STU omit देवी. — W  
देवोए देवी. — POR omit देवोए.

6<sup>24</sup> TU अ० — ORS °जुअ०, SU केअर्दईकुसु-  
मसंपुड०, T केअरकुसुमदलसंपुट०. — PW  
पुणा०, STU omit. — N कणिठ्ठाए०  
बहिणीआए०, ST °भद्वाणोए०, U °बहिणीए०.  
— S पदसादो०. — PW °कदं.

6<sup>25</sup> PWNOR तोए, TU तए. — N omits  
विखरपवण see ii. 14<sup>b</sup>. — U omits  
वि. — O भवअदो०, SU °चर्द०. — OR  
गोरि०. — P घेव, W च्छेव, OR ज्जे-  
ख, STU omit.

7<sup>a</sup> PWR केदई०, O केदद्र०, T केअर०. —  
WR कुसम०, ST °कुसुमसंपुड०, S adds  
ताए, TU तए. — P पाहुड०, OR पाहुअ० तुअ०.  
— P सहोइ०, W सहीए०, STU समोवे०.  
— P जं कदं, WORSTU पेसिदं.

7<sup>b</sup> P तं, T ण०. — STU सुलोअ०. — PW  
OR लंकिदं, T लंभिअ०.

इति लेखमर्पयति<sup>1</sup>

राजा । प्रसार्य वाचयति<sup>2</sup> ।

हंसिं कुङ्गमपङ्गपिञ्चरतणुं काऊण जं वच्छओ  
तब्बत्ता किल चक्षवाअघरिणी एस त्ति मण्णत्तओ ।  
एअं तं मह दुङ्गअं परिणअं दुक्खाण सिक्खावणं  
एक्षत्यो वि ण जासि जेण विसअं दिट्ठिहाअस्स वि ॥८॥

द्विस्त्रिवाचयित्वा<sup>3</sup> । एदाइं ताइं सवणरसाअणाइं अक्खराइं<sup>4</sup> ।

विचक्षणा । दुट्ठिओ उण मए पिअसहीए अवत्थाणिवेद्धओ कदुअ  
सिलोओ लिहिदो एत्य<sup>5</sup> ।

राजा । वाचयति<sup>6</sup> ।

सह दिअहणिसाहिं दीहरा सासदरडा

सह मणिवलएहिं बाहधारा गलन्ति ।

तुह मुहअ विओए तीअ उद्धिच्छिरीए

सह अ तणुलआए दुब्ला जीविआसा ॥९॥

विचक्षणा । एत्य ज्जेव एदाए अवत्थाए मह महलबहिणआए मुल-

7<sup>a</sup> W लेख समर्पयति.

8<sup>a</sup> T शताइं. — STU omit ताइं. — PW

OR मभणरसाअणक्खराइं.

8<sup>b</sup> P हंसो. — P न्तणं. — PWOR नं-  
चिदो.

8<sup>b</sup> POR दुदोओ, W दुवित, T उदोवो. —  
SU मए उण. — P कदुय. — W सि-

लउ, SU सुलोओ. — W लिहिदा.

8<sup>c</sup> SU भट्टा, T लब्धटा. — W घरणी, R  
चक्षवालचरिणि. — S एसे.

9<sup>a</sup> S एसह. — W दिवस्स. — T दिहणी-

सास, O दंडो, S सा.

8<sup>d</sup> MSS. एदं, S तं एदं. — T मम. — PW  
OR दुक्किंदं, S दुक्किअं. — PORSTU

9<sup>b</sup> OS वलएहि, T मणीवलयेहिं.

गादं, W णिदं. — S वां, TU एअं.

9<sup>c</sup> ORSU मुहअ तुह. — PW विउए. —  
C तौइ, WSU तौए, T तिए. — C

8<sup>e</sup> OR विसह. — PW दितो. — P न्त-  
हायस्स but below न्तिहागस्स, W न्त-  
हायस्स, OR न्तिहाआणा (R णां), S  
न्तिआअस्स, T भागस्स, U भाभस्स.

उच्चिंबरोए, P छ्विंबरोए, W उच्चिंविरोए,  
O उच्चिंविरोए corrected to उच्चेदंतोए,  
R उच्चिंबरोए, SU उत्तमिरोए, T उत्तमलोए.

8<sup>f</sup> W राजा द्विस्त्रिवाचयता विट्ठृष्टकः, O रा-  
जा द्वि, STU इति द्वि वाचयति.

9<sup>d</sup> CPWORTU लदाए. — CPWORT  
जोविदासा.

कखणाए ओलग्गाविआए भविअ सिलोओ किदो तं महाराओ  
सुणादु<sup>१</sup>।

णीसासा हारलटीसरिसपसरणा चन्द्रुच्छोडकारी

चरणो देहस्स दाहो सुमरणसरणा हाससोहा सुहम्मि ।  
अङ्गाणं पराभावो दिअहससिकलाकोमलो किं च तीए

गिञ्चं बाहप्पवाहा तुह सुहअ कए होनि कुल्लाहि तुल्ला ॥ १० ॥  
राजा । निष्वस्य<sup>२</sup> । किं भणीअदि कइत्तणेण तुह जेटुबहिणिआ खु एसा<sup>३</sup> ।  
विदूषकः । एसा विअखणा महीदलसरसदी<sup>४</sup> । एदाए वि जेटुबहि-  
णिआ तिहुवणसरसदी<sup>५</sup> । ता एदाहिं समं पाडिसिञ्चिं ण करिसं<sup>६</sup> ।

9<sup>a</sup> C वि° पुनराह, POR वि° विष्वस्य. — WOR इह. — P घ्व, OR ज्जेव्व,  
STU एव्व. — CPSTU omit एदाए. — C वलहबहिणीया, P जिटुबहिणी-  
या, OR जेटुवहि०, STU वलंतरबहि-  
णीआए (T ‘भद्रभणीए, U ‘बहिणीए). — C ओलगविया, P ओलगविया, —  
W उलगभणीया, O उल°, R उग्गाविआए,  
S ओलगिआए, T आदेसंकरणीय. — OR  
हुविअ. — CW सिलोगो, STU सु°. —  
C कुदो, PWO कदो, SU कओ. — C  
सुणोदु. P सुणदु, W सुणोदु. — STU  
सु°म°. — OR add एठति.

10<sup>a</sup> S णोसासा. — C हारवल्लोसरिसपसरणा,  
W ‘च्छुसरिसपसरणा, O ‘सरसरिस°, SU  
हारवल्लौ०. — C चंदणोच्चाट°, P चंद-  
णुघोड°, ORSTU चंदणुघोभ°. — STU  
‘आरो०.

10<sup>b</sup> PO चंदो. — C सुमरणसरसा, W समर°,  
U सुमरविसरणा.

10<sup>c</sup> W ‘भाऊ. — CP दिवस°. — S ‘करा०.  
— WSU ‘कोमला. — W किं चि.

10<sup>d</sup> C निभच्चा, P निभिच्चा, T णोव. —  
C णाहवाहा, P वाहचाहा. — R तभ.  
— STU सु° तुह. — CPWO कदे,  
ST किए. — O हिंहोति. — W कु-  
ल्लाह०, OR कुल्लाभ.

10<sup>e</sup> C निःश्वस्याह०, PW निःश्वस्य.

10<sup>f</sup> CRT भणाह०, PWOSU भणाह०. — CP  
कवित्तणो, W सुकहतणोण, OR सुकहतणोण,  
T कहतणोणावि; SU add वि. — OR  
तुभ. — C ‘बहिणीया, W ‘विहिणीया,  
S ‘भद्रणी, TU जेटु बहिणी. — COR  
omit खु. — CPSTU सा.

10<sup>g</sup> STU omit एसा. — COR महिभल°,  
PWSTU महोभल°. — MSS. here  
and in the following line ‘सरसरै०.

10<sup>h</sup> S दाए, T एव्व एव्व एदाए. — CSTU  
omit वि; W उण. — C ‘बहिणीया,  
PW ‘बहिणी, STU ‘भद्रणी सुलक्षणा.  
— CPWR तिहुभणा०, O तिहुभणा० सर-  
सह० adds ति, R adds ति.

10<sup>i</sup> OR एभाहि०, STU एदाए सम. — T प-  
हि०. — P ‘सिटि०.

किं उण पिअवअसस्स पुरदो मअणाअल्लअं अत्तणो उइदेहिं अ-  
क्खरेहिं णिवेदेमि॑।

विचचणा । पठ॑ । एदं सुणीअदि॑।

विदूषकः ।

परं जोएहा उणहा गरलसरिसो चन्दणरसो  
खअक्खारो हारो अणिपवणा देहतवणा ।

मुणाली बाणाली जलइ अ जलहा तणुलआ

वरिद्वा जं दिट्ठा कमलवअणा सा सुणअणा ॥ ११ ॥

रजा । वअस्स तुमं पि थोएण चन्दणरसेण समालभणीओ सि॑ । ता  
कधेहि तगदं कं पि वुहन्तं॑ । अथ अन्तेउरं णइअ देवीए किं किदं  
तिस्सा॑ ।

विदूषकः । विअक्खरणे किं किदं॑ ।

10<sup>a</sup> CPW पुण. — C वयस्सस्स, P वस्सस्स,  
WR वअस्स. — CSU omit पुरदो.  
— C मयणालासस्स अवत्यं, P मयणाल-  
सस्स, WOR मअणावत्यं (O त्यञ्च),  
SU म॒ उहिसिभ. — C अप्पणो. —  
CORT उचिदेहिं, P उचिदेहि, W उ-  
चिदेहें. — C अक्खरपंतीहिं णिवेदेहि, P  
अक्खरेहिं अवत्यं किं पि णिवेदयेमि.

10<sup>b</sup>,<sup>c</sup> U omits, C रजा. — PW पठइ, RS  
पठ. — P एद, ST एदं संपदं.

11<sup>a</sup> ST वि॑ पठति, U विच॑ पठति. — T  
वरं. — W omits उयहा.

11<sup>b</sup> CPW खरं खारो, ORST खट॑, U मद॑.

11<sup>c</sup> C मुलाणा. — OR जलदि. — CP ख.  
— CPWORT लदा.

11<sup>d</sup> C गदा दिठिठाणं सरससमहोजमतयुए.  
— STU तणिट्ठा जं दिट्ठा क॒ दोहण-  
अग्गा.

11<sup>e</sup> C रजा तमाह. — OR णं instead of  
वभस्स. — PW ता तुमं, OR तुओ॑. —  
ST वि. — C या त्योयेण, W थोयेण,  
TU थोयेण, S omits. — WOR र-  
सेण य. — CW समालिहिज्जसि, P  
लहिज्जसि, OR लहिससि, S लंभणि-  
ज्जो सि, T समलंभणीभो सि, U लि-  
त्तो सि.

11<sup>f</sup> CW कहसु, P काधसि, O कहेहि. RSTU  
कहेहि. — C तमातं, O तगादे, STU  
तगाङं. — CPWORSU कि॑. — STU  
वि. — C वित्तं, PW वतं, T उत्तं.

11<sup>g</sup> P अज्ज, SU अह, T अह अ. — CW  
अंतेउरे. — C तौर देवीण. — CPR  
कदं, O कदे. — C सुंदरै, SU  
तिस्स.

11<sup>h</sup> PU omit. — C विदू॑ विचलणामाह ।  
वि॑ कधहि कि॑. — COR कदं. —

विचक्षणा । देव मञ्जिदा टिक्किदा भूसिदा तोसिदा अ॑ ।

राजा । कथं विअ॑ ।

विचक्षणा ।

घण्णमुब्बटिअमङ्गं कुङ्गमरसपङ्गपिङ्गरं तिस्सा ।

राजा ।

रोसाणिअं फुडं ता कच्छणपच्चालिआरूवं ॥ १२ ॥

विचक्षणा ।

मरगअमञ्जीरजुअं चलणा से लभिआ वअंसीहिं ।

राजा ।

भमिअमहोमुहपङ्गअजुअलं ता भमरमालाहिं ॥ १३ ॥

विचक्षणा ।

राअसुअपिच्छणीलं पटुंसुअजुअलअं णिअत्या सा ।

राजा ।

कअलीअ कन्दली ता दरपवणपणोल्लिअदलग्गा ॥ १४ ॥

OR add कहेहि, T adds ति देवो  
विचारेदि.

11<sup>a</sup> C विचक्षणा राजानमाह. — WS omit  
देव; OR देव, T देअ. — CPWOR  
मंडिदा, T मञ्जिदा टिक्किदा भूसिदा. —  
P omits तोसिदा; S दो, U दोसिदा.  
— C omits अ.

11<sup>b</sup> C राजा तामाह. — CP कथं, STU कहं.  
— P omits विअ; W वियक्षणो.

12<sup>a</sup> W omits विच. — P च्छटिदं, W  
‘च्छटिदं’, O ‘च्छदिदं’, R ‘च्छदिदं’, S  
खण्णमुच्छतिअं, U ‘च्छतिदं’. — CSU  
omit ‘एंक’. — S ‘एंकिलंकिदं, T ‘पि-  
ष्टाले, U ‘पिंगिदंकिदं. — CS तिस्स.

12<sup>b</sup> C अथेति शुत्वा राजाह. — T उज्जलं-  
किरं. — C कुडं, P फुटं, OR परं, T  
पुडं. — U दा. — C कंवणमियबालि-

यारूयं, PW कंचणमयबालियारूवं, OR  
‘मभवालिआएतंरूवं, U ‘छ्यं. — Read  
कच्छणबालिलिआरूवं?

13<sup>a</sup> C ‘युयं, T मरंगभरंजारेहिं. — WORSTU  
चरणा. — PT लंभिअ. — CSTU ब-  
अस्तीहिं, P वेयंसोहि, OR वभस्साहिं.

13<sup>b</sup> SU ‘एंकज. — C भमलमालाहिं, WOR  
‘मालाए.

14<sup>a</sup> C पुनर्विचक्षणा । रायसूयं. — WS ‘पिछं.  
— P ‘जयलक. — C णियछा, PSTU  
पिण्डा, OR णिवसिआ.

14<sup>b</sup> CPWOR कअलीए, S ता राजकेलि, T  
कदलीए, U राभकेलि. — W कंदलया,  
SU कदलो, T कंदलि. — SU omit  
ता. — CPWOR खरपवण. — OR  
‘एलोल्लिअ’, N begins here again  
ल्लोलिभणिमदला. — U adds सा.

विचक्षणा ।

तीए णिअच्छफलए णिवेसिआ पोम्मराअमणिकज्जी ।

राजा ।

कज्जणसेलसिलाए ता बरही कारिओ णटु ॥ १५ ॥

विचक्षणा ।

दिखा वलआवलीउ करकमलपओटूणालजुअलम्मि ।

राजा ।

ता भरणह किं ण रेहइ विवरीअं मअणतोणीरं ॥ १६ ॥

विचक्षणा ।

करठम्मि तीअ ठविओ छम्मासिअमोक्तिआण वरहारो ।

राजा ।

सेवइ ता पंतीहिं मुहअन्दं तारआणिअरो ॥ १७ ॥

विचक्षणा ।

उहएसुँ वि सवणेसुँ णिवेसिअं रअणकुराइलजुअं से ।

राजा ।

ता वअणवम्महरहो दोहि वि चक्केहि चङ्गमिओ ॥ १८ ॥

15<sup>a</sup> C पुनर्विचक्षणा. — P ताए. — N णि-  
अंबलफः. — C फलहे. — N णिवेसिआ.  
— CN पम्मा, PORSTU पंच, W  
पोम.

15<sup>b</sup> CW बं ता, PWN बरही, STU बहि-  
णो. — NRS णच्च, O णच्चे.

16<sup>a</sup> C पुनर्विचक्षणा. — P दिखायो रणवल-  
यावलीओ तिस्सा पउट्टदंडेसु. — CW ब-  
लयालीओ (W लिउ), NOR आवलि-  
ओ, S आवरओ, T वलिआवलीवो. U  
लोओ. — COR पउट्टु, W पउठ.

16<sup>b</sup> C भरियं तूणोरजुथलं सरेहिं ता मणयदेव-  
स्स ॥ १६ ॥ त भरणह..., P ता भा-  
मियमयणसरा द्विटा सुतोणीरबंधन्तुया, ST  
ता भाविभमभणसराहिडिभतूणोरबद्धभुआ,  
U ता भाविभमअणसरापरिभतूणोरबद्धभु-

आ. — WN भण. — W किं न हि,  
N किं णु हु. — C सोहद, N रेहइ  
विपरोक्तं, O तिवरोक्तं. — NR तूणोरं,  
O तूणिरं.

17<sup>a</sup> CWNORST तीए, U ए. — W ठवि-  
दो, N ठविदा, T टाविओ. — C स-  
म्मासिय, W छम्मासय, N छम्मासिअं.

17<sup>b</sup> STU ता से. — C मुहइंदु, W चंदं.  
— C तारियां.

18<sup>a</sup> N विदू. — C उभयेसुं, P उभयेसु, W  
उहएस, N उहए, OR सु, S भह दोसुं,  
T विहवेसुं, U अवहेसुं. — CSTU  
omit वि. — N कंणेसु, T सवणेसु. —  
C णिवेसिदं रणाकुंडलं तीए. — W कुं-  
डलु. — T जुअलं से.

18<sup>b</sup> W तो. — WNRU मम्मह. — CNORS

विच्छेण ।

जच्छज्जणजणिअपसाहणाइँ तीए कआइँ खअणाइँ ।

राजा ।

ता उप्पिउ णवकुवलअसिलीमुहो पञ्चबाणस्स ॥ १९ ॥

विच्छेण ।

कुडिलालआण माला णिडाललेहगगसङ्गणी रडआ ।

राजा ।

ता ससिबिष्वस्सोवरि वट्टइ मञ्चाउ सारङ्गो ॥ २० ॥

विच्छेण ।

घणसारतारणअणाइ गूढकुसुमुच्चओ चिहुभारो ।

राजा ।

ससिराहुमल्लजुञ्ज्ञं ता दंसिअमेणणअणाए ॥ २१ ॥

विच्छेण ।

इअ देवीअ जहिच्छं पसाहणेहिं पसाहिआ कुमरी ।

TU दोहिं. — N विअ, STU omit  
वि. — CWNORT चङ्केहिं. — CW  
‘मिदो, N ‘मिल, T घकलीओ.

19<sup>a</sup> C अछंजणपसाहणाइँ. P जच्छज्जणियपसह-  
णाइँ. N अंडणजणिदव्यसाहणानि, OR  
‘कणिद’, SU अच्छंजणजणिअपसाहणम-  
णहारणो, T अच्छंजणिअपसाहणमणहारि-  
णो. — C जायाइ तौए, P जायाइ तौय,  
N जाभंद तौए. — STU omit कः.

19<sup>b</sup> NOR omit ता. — C उप्पिय, P उ-  
प्पन्ति, WO उप्पणे, N उप्पुदिभा, R  
उप्पणे, STU कुप्पइ. — C णवकुलय-  
सिलोमुहुष, P णवकुवलयसिलोमुहे, W  
णवकुलयसिलिम्हुष, NOR ‘मुहे, U ण-  
वकुलआ’.

20 U omits.

20<sup>a</sup> C कुडिला, P कुटिला, T कुडिलाअसभ-  
ण. — C छिह्नाल, PW ललाढ, T

णिललेहणसांगोणो. — WOR ‘लोलमा’,  
N ‘फलभगा’. — W रईणा.

20<sup>b</sup> C तं. — O वद्व, ST चिट्ठइ. — CO  
मञ्चाउ, P वञ्चाउ, N omits; S मञ्चाइ,  
T मञ्चहिणो. — NOR कसणसारंगो.

21<sup>a</sup> N omits विच. — CORTU ‘ग्रामणाए,  
W घणसारमंजरोए, N ‘णाआणाए, S ‘ता-  
ररभणा. — C फुल्लेहिं रंखिभो, P ‘सुमुच्च-  
ईउ, W रुठकुसुमुच्चउ, N ‘कुसुमुक्को,  
OR गिगूढकुसुमोच्चओ, S ‘गुंभिअकुसुम-  
चिदो, TU गम्बकुसुमंचिदो. — P वि-  
उर, O चिट्ठर, NSTU चित्तर.

21<sup>b</sup> CN ‘जुञ्जं, O ‘जुञु. SU ‘जुञ्जं. — C  
विय, P थ, W थं, NOR omit; T तं.  
— CPN दंसिअ ए, W दंसिद ए, OR  
पदंसिअ ए, TU दंसिद.

22 T omits.

22<sup>a</sup> PS इइ. — CPNORSU देवोए, W

राजा ।

ता केलिकाणणमही विभूसिआ सुरहिलच्छीए ॥ २२ ॥  
विदूषकः । देव इदं परमत्यं णिवेदीअदि<sup>१</sup> ।

जिस्सा दिद्धी सरलधवला कज्जलं तीअ जोगं

जा वित्तिखात्यणकलसिणी रेहए तीअ हारो ।

चक्काआरे रमणफलए को वि कच्चीमरटो

जिस्सा तिस्सा पुणु अ भणिमो भूसणं दूसणं च ॥ २३ ॥

राजा । पुनस्तामनुसंधाय<sup>१</sup> ।

तिवलिवलिअणाहीबाहुमूलेसु लगं

थणकलसणिअब्बाडम्बरेसूससनां ।

जलणिविडमिमीए लएहअं एहाणपोत्तं

पिसुणइ तणुलट्टीलङ्गिमं चङ्गिमं च ॥ २४ ॥

देवैद्. — C जहित्यं, P जहित्यिथ, W जहिछिय, N जहिच्छप्पसा०, R प-  
साअणेहिं, SU पसाहणपसाहिआ. — C

NOSU कुमारी. — SU add सा.

22<sup>a</sup> S विभूसिआ, U विभूसिदा०. — C 'लछो-  
गं. S सुरभि०, U कुमुमलच्छोए.

22<sup>b</sup> C विदूषको राजानमाह, WS विचक्षणा०.  
— SU omit देख. — COR एदं, U इमं. — C परत्यं. — P णिवेदियदि,  
WOR विष्ववीअदि, N विष्वविअदि,  
STU णिवेदेमि.

23<sup>a</sup> C जासा, OR जेस्सा, S जाए, U जस्सा.  
— COR सभलधवला, P सरवा०, WTU  
तरल०. — CW तोइ, STU तोए,

23<sup>b</sup> C कट्ठिच्छाथणकलसिणी, W विछिच्च०, N  
वित्तिखाथणाअलससिरी, SU 'अलसिणी०.  
— C सोहए, N सोअए, T रोहए. —  
CW तोइ, SU तोए, T तिए हरो.

23<sup>c</sup> STU 'रो. — POR 'फलहे, N जहण-  
फलए, STU 'फलओ. — W 'रमटो, O  
कंचोरदो.

23<sup>d</sup> CNSU जस्सा. — U तस्सा. — CPOR  
पुण, NSU उण. — CW घणिमो, P  
पत्तणिमो, N पि भणिमो. — C व्य, PN  
अ, SU वा.

23<sup>e</sup> C राजा कपूरमंजरौमनुसंधायाह. — NS  
omit पुनस्.

24<sup>a</sup> N 'ललिअ०, ORS 'वलभ०, U 'वणाअ०.  
— W 'मूलंमि.

24<sup>b</sup> C घणा०. — NST 'अलस०'. — T 'णि-  
अंबाढुबरे. — W 'रेसूससंभं, N 'रेसूच्छव-  
सनं, OR 'रेसूसंस०, S 'संति, T ऊससंतं.

24<sup>c</sup> P 'णिबड०', TU 'णिबिड०'. — STU  
'ममोए. — W णगहयं, OR सणहअं, SU  
तम्भअं, T सौदसव्यालं. — ORSTU 'वत्यं.

24<sup>d</sup> CPWNOR पिसुणदि. — WORT 'ल-

विदूषकः । सक्रोधमिव<sup>1</sup> । भो मए सञ्चालंकारालंकिदा वस्तिदा<sup>2</sup> । तुमं उण  
जलविलुप्तप्पसाहणं जेव सुमरसि<sup>3</sup> । ता किं ण सुदं देवेण<sup>4</sup> ।  
णिसग्गचञ्जस्स वि माणुसस्स सोहा समुम्मीलइ भूमणेहिं ।  
मणीण जच्चाण वि हीरण्हिं विहूसणे लग्गइ का वि लच्छी ॥ २५ ॥  
राजा ।

मुञ्चाण णाम हिअआइ हरन्ति हन्त  
रोवच्छकम्मणगुणेण णिअम्बिणीओ ।  
छेआ पुणो पअइचञ्जिमभावणिज्जा  
दक्खारसो ण महुरिज्जइ सञ्चराए ॥ २६ ॥  
विचक्षणा । जधा देवेण आदिटुं<sup>1</sup> ।  
थोराणं थणआणाँ कस्यकलिआलझीणाँ अच्छीणाँ वा

- ठों, U च्छटुं०. — COR चंगिमं लं-  
गिमं च, P चंगीमतं लहुतं, N लंगिमं  
चंगिमं च, SU लंगिमं तुगिमं च, T  
लंगिमं तुंगिमं च.
- 24<sup>a</sup> T omits विदू०. — C सक्रोधमाह.  
24<sup>b</sup> T भो वअस्स. — STU मए सा तरटौ०.  
— C सञ्चालंकिदा, P सञ्चालंकिदा, W  
सञ्चालंकिदा, N सञ्चालंकारसहिदा, OR  
सञ्चालंकिदा. — W विस्तिदा.
- 24<sup>c</sup> N तुञ्च. — CPW पुण. — C तुत्तसो-  
हण, P गहाणविलुप्तप्पसाहणं. S तुलिअप्य,  
T जललुलिअप्पसाहणा, U तुलिअा०. —  
CW ज्ञेव, P व्येव, NR जेव्व, O ज्ञे-  
व्व, S omits; TU एव्व. — W सम-  
र्तिसि, N लुमरसि; P adds से.
- 24<sup>d</sup> T सुणिदं.
- 25<sup>a</sup> N रिगसग्गचंगंस्स हि. — MSS. मौलिदि.
- 25<sup>b</sup> N मणीण मुत्ताणा. — P एहि, W वि  
कंचयोण, N विहूसणेहिं, OR वहो०, STU

- वि हीणरेहिं. — CWSU विभूसणे, R  
विदूसस्से, T विदूसणे. — CN लगदि,  
W लब्धदि, OR सञ्चदि, T लंभइ. —  
N लल्लो०.
- 26<sup>a</sup> C राजाह, U omits राजा. — P मुकाण.  
— CPWOR आइ०, N हिंभांइ०. —  
N णिष्ठांति, STU हरंतु.
- 26<sup>b</sup> C नेवत्य०. — PWN कण्णण०. — T  
उणेणा०.
- 26<sup>c</sup> T छेला०. — STU उणो०. — N एकिद०,  
STU एकिदि०. — CU चंगम०, — N  
हारणिज्जा०, S हारणिज्जा०.
- 26<sup>d</sup> CNOR रिज्जदि०, PW रज्जदि०. — T  
सखरेहिं०.
- 26<sup>e</sup> STU जह०. — C निहिस्क०, PNOR देवे-  
णादि०, W दिटुं०.
- 27<sup>a</sup> CW थोराणं०. — MSS. आण०. — MSS.  
लंघेण (P लंखेण). — MSS. अच्छीण०.  
— N व, O च R अ०.

भूचन्दस्स मुहस्स कन्तिसरिआसोज्जस्स गत्तस्स अ ।  
को णेवच्छकलाइ किज्जद गुणो जं तं पि सब्बं पिअं

सुब्बनं सुण तत्य कारणमिणं छढीअ का खण्डणा ॥ २७ ॥

राजा । अवि अ सुप्पञ्जल कविञ्जल एस सिक्खावीअसि<sup>1</sup> ।

किं कज्जं किन्तिमेणं विअणविहणा सो णडीणं विड्बो

तं चङ्गं जं णिअङ्गं जणमणहरणं तेण सीमन्तिणीओ ।

जस्सिं सब्बङ्गसङ्गो सअलगुणगणो सो अ संभोअलम्भो

तस्सिं णेच्छन्ति काले परमसुहअरे किं पि णेवच्छलच्छिं ॥ २८ ॥  
विचक्षणा । देव इदं विख्वावीअदि<sup>1</sup> । ण केवलं देवीए णिओएण ताए

27<sup>b</sup> SU किंति०. — O 'क्षोत्तस्स. — CW  
गत्तस्स वि, S आ.

27<sup>c</sup> C णेवत्थकलाहि, NOR SU 'लाए, T 'ला-  
स. — C किज्जदि, P किज्जदु, WOR  
कोरदि, N करिआदि, T कज्जद्व. — ST  
वि. — O सच्च पिभं.

27<sup>d</sup> CN सच्चंतं, P सच्चंतं, W सुन्तव्वं, OR  
संजुतं, SU णेवच्छं, T वोचंतं. — COR  
एण, NST सुणु, U किल. — C तस्स.  
— P कारणमिद, WSTU 'णमिमं, N  
'णमिमा, STU काल०. — C छढोइ,  
PW छढोइ, SU छढोए. — C  
खंडला.

27<sup>1</sup> CPSTU omit राजा. — WN omit  
भवि अ. — CP सुप्पञ्जल, WOR सुप्पि-  
ञ्जल, N सुप्पञ्जल, STU सुप्पञ्ज. — C  
STU कइञ्जल, OR कपिञ्जल. — STU  
omit एस. — C तक्खवीयसे, P सिक्ख-

वोजसि, WOR सिक्खवाव०, N सिक्खवावि०,  
S सुसि०.

28<sup>a</sup> CS किन्तिमेणं, NOT 'मेण, U 'माणं. —  
P विरयण०. — N विलंबो.

28<sup>b</sup> CPW जं चंगं तं, O जं चंगं तं जं. —  
WNOR णिसवं. — R omits 'मण०'.  
— CT सीमंतणीओ, W तेणोउ.

28<sup>c</sup> T स जस्सिं. — W सच्चंगचंगो. — C  
'णणा, STU वसद् गुणगणो (T 'अणो).  
— CPWNOR दंभोभलंभो, T 'लंवो.

28<sup>d</sup> P नेत्यंति, S णेवच्छकाले. — C 'सुहपरे.  
— S का. — ST वि. — N णेपछ०.  
— T 'लक्षी.

28<sup>1</sup> CPSTU omit विचक्षणा. — C किं चि  
देव, P किं च देव, W omits देव; STU  
असं च देव. — C अेदं परमत्यं, P इदं  
च. N एदं च, O एदं, R एच्च. — C  
निवेदोयदि, O विणाविअदि०

अणुगट म्हि॑। तारामेत्तीए वि सहित्तणं पत्ता कप्पूरमञ्जरीए॑। तेण  
तञ्जसञ्जा अहं पुणो ओलग्गाविआ भविसं॑।

तिस्ता तावपरिकषणाअ णिहिओ हत्थो अणुच्छङ्गओ  
दाहुडामरिओ सहीहि बहुसो हेलाइ कडिंज्जइ।  
किं तेणावि इमं णिसामअ गिरं संतोसिणं तासिणिं  
हत्थच्छत्तणिवारिएन्दुकिरणा बोलेइ सा जामिणिं ॥ २९ ॥  
कञ्जसेसं कविञ्जलो णिवेदिस्सदि॑। तं च तधा काटवं॑।  
इति परिकम्य निष्क्रान्तिः  
राजा । वअस्त किं उण तं कञ्जसेसं॑।

28<sup>a</sup> C देवोनोएसेण, PW देवोणियमेण, OR  
देवोए वअयोण णिअमेण, S देवोए णि-  
योण, T देवोअखाए, U देवोए विअो-  
ण। — CWNOR तिस्ता, P तस्ता.

28<sup>b</sup> P तारामेलाए, W तारयमित्तीए, N 'मो-  
त्ति॒। — P तोए वि, N उण वि, OR  
उण, TU omit वि। — C हसित्तणं, TU  
पिभसहि॑। — W उवगदा॒। — OR  
omit कप्पूर॒।

28<sup>c</sup> C omits तेण; U देण अ॒। — CT 'स-  
ञ्जाहं॒। — PN पुणो वि, SU omit;  
T उण॒। — C ओलगविया, PW उल-  
ग्या॒, S ओलंगआ॒। — P हविसं पुणो  
सुणेटु॒, N भविअ णिवेदिस्सं॒, OR भविअ  
भणिसं॒, S भणिसं॒।

29<sup>a</sup> N तःसा॒। — NOR दाव॒, STU दाह॑.  
— CT 'परिकिवणाअ॒, P 'णाह॒, O 'ण-  
स्य॒, R 'णात्य॒। — C णिहिओ॒, P ति-  
हिओ॒, WNORSTU णिहिओ॒। — C  
त्यणा॒, SU तणु॒। — CPWT 'स्तंगटो॒,  
NORSU 'क्ळंगटो॒।

29<sup>b</sup> NOR डाह॑, T डाउ॑। — COR 'हाम-

रिदो॒, P 'दाहूमरिदो॒, W 'डामरिदो॒, N  
'डापकिदो॒। — C सदोहि॒, POR स-  
होहि॒। — C हेलाई॒, P हेलाई॒, NSU  
हेलाए॒, T हेलाअ॒। — C कठिंज्जए॒, P  
कडिंज्जए॒, WN 'दि॒, OR कठिंज्जदि॒।

29<sup>c</sup> TU देणावि॒। — N छिसामभ omits  
गिरं॒। — CP संतोसवित्तासणि॒, W संसो-  
सणं तासणिं॒, N संतोसविद्वेसिणी॒, S सं-  
तोसणं तासहं॒, T संतोसिणी॒ ता॒।

29<sup>d</sup> C 'वारिदिंदु॒, P 'वारेदंदु॒, WNRU  
'वारिदेंदु॒, OT 'वारिदेतु॒। — PORTU  
बोलेइ॒, N बोल्लेइ॒। — C ज्ञामणिं॒, W  
ज्ञामिणिं॒।

29<sup>e</sup> C अथ तकञ्जसेसं॒, P अणं च का॑। —  
PWOR कविंजलओ॒, STU काङ्जलो॒। —  
C णिवेदिस्सदि॒, N णिवेदस्सदि॒।

29<sup>f</sup> P omits. — N इदं च, S तं एव्य॒। —  
C देवेण कटव्यं॒, WOR तए का॑, N देवेण  
तधा का॑, SU तह का॑, T तहा का॑।

29<sup>g</sup> C परिकम्य निष्कान्ता विचकणा॒, N 'क-  
मति॒, ST 'कांता॒।

29<sup>h</sup> CPW राजा॒ सरभसमुपसृत्य॒ विदूषकं॒ प्रति॒

विदूषकः । अज्ज हिन्दोलअचदुत्यी<sup>5</sup> । तहिं देवीए पुरदो कप्पूरमञ्जरी  
हिन्दोलए आरोविदवा<sup>6</sup> । ता मरगदपुञ्जटुदेण देवेण कप्पूरमञ्जरी  
हिन्दोलअन्ती दद्वा<sup>7</sup> । एदं तं कज्जसेसं<sup>8</sup> ।  
राजा । विचिन्त्य<sup>9</sup> । ता अदिगिउणा वि छलिदा देवी<sup>10</sup> ।  
विदूषकः । पाइदा जुखमञ्जारिआ कञ्जिअं दुङ्गं ति तङ्गेमि<sup>11</sup> ।  
राजा । को अखो तुम्हाहिंतो मह कज्जसज्जो<sup>12</sup> । को अखो चन्दाहिं-  
तो समुद्रवद्वाणविअडौ<sup>13</sup> ।  
इति परिक्रम्य कदलीग्रहप्रवेशं नाटयतः<sup>14</sup>

(C प्रत्याह, P omits वि० प्रति). —  
CWSU omit वधस्स; P भो वयस्स.  
— CPO पुण. — U omits तं. — C  
तङ्गजस्स सेसं.

29<sup>5</sup> C भो अज्ज. — CW चउत्यै, P हिं-  
दोलणचउत्यौ, NR हिंदोलचउत्यौ. O हिं-  
दोलणचउत्यौ, S चउद्धहि ति. T हिं-  
दोलचउद्धसो, U हिंदोलचउद्धहि ति. —  
C adds गौरी अच्चिदव्या.

29<sup>6</sup> C तदो, P तेहि, OR तत्य, STU omit.  
— C omits देवैए; P देवैए गौरी, W  
गोरि कदुभ देवैए, N देवैए. — CPW  
NOR omit पुरदो. — P omits कप्पू.  
— P हिंदोलए, O हिंदोलअं, RU हिंदो-  
लअं, T हिंदोलिअं. — P आरोविदत्या,  
W आरोददव्या, N आरोहिदव्या, T आ-  
रोपददव्या, U आरोपिदव्या.

29<sup>7</sup> CWNRU मरगभं, P मरमयं, O मरगयं,  
S मरगआं, T मरभजं. — P पुंजेद्व-  
दिण, W पुंजिटुदेण ज्जेण, N पुंजिठिं-  
देण. — S omits देवेण. — P हिंदो-  
लयं, W हिंदोलालयंतो, NS हिंदोलंतो,  
OR हिंदोलए हिंदोलंती. — P वद्व.

29<sup>8</sup> OR omit, N omits राजा.

29<sup>10</sup> PSTU omit ता. — CPWNST भद्वं,  
U गद्वं. — U omits वि. — SU दे०  
छं. — W छलिदा सा, T छलिभा,  
U छलिभा.

29<sup>11</sup> WNO omit विद्वूं; R विह०. — W  
NORS पाइभा, T विद्वूं ता अदिगिउणा  
वि देवी वंचिआ पाइदा. — C जुखमं-  
जरो, P मंजरो, W जुणमंजारिया, ST  
जिख०, U जिज्जमाज्जारिया. — CPW  
NSTU omit कंजिअं. — CPWNS  
तङ्गं. R तङ्गमि.

29<sup>12</sup> C राजाह, W विदूषकं प्रति instead of  
राजा. — CW वयस्स को, S को उण.  
— C तुम्हाहिता, P तुम्हाहिंतो, OR  
हिंतो, T तुम्हाहिंदो. — C अख, W  
मे, TU कज्जसज्जो (T सेवो) अछायां.

29<sup>13</sup> OR जटो को. — ST चन्दाहिंदो, U  
चन्दादो. — C चल्लणे तिपिहको, P वच्च-  
णतचिठो, W वद्वणतणिटो, N वद्वणे  
दिळ्ठो, O वद्वणणिटो but ण is in  
the margin corrected to गोदि; R  
वल्लाणगिल्ठो, T वद्वणविभटो.

29<sup>14</sup> C परिक्रम्य कदलीनां ग्रहप्रवेसं. — N प-  
वेशे. — WT नाटयति.

विदूषकः । इअं उत्तुङ्गा फलिहमणिवेदिआ<sup>15</sup> । ता इध उवविसदु व-  
अस्मो<sup>16</sup> ।

राजा तथा करोति<sup>17</sup>

विदूषकः । हस्तमुद्दिष्य<sup>18</sup> । भो दीसदु पुखिमाचन्दो<sup>19</sup> ।

राजा । विलोक्य<sup>20</sup> । अहो दोलाहिरुद्धाए मह वल्लहाए वअणं पुखिमा-  
चन्दो त्रि णिहिसदि<sup>21</sup> । सम्यगवलोक्य<sup>22</sup> ।

विच्छाअन्नो णअरमणीमणडलस्साणणाऽं

विच्छोलन्नो गअणकुहरं कन्निजोणहाजलेण ।

पेच्छन्नीणं हिअअणिहिअं णिहलन्नो अ दण्पं

दोलालीलासरलतरलो दीसए से मुहेन्दू ॥ 30 ॥

अवि अ<sup>1</sup> ।

29<sup>15</sup> P जोगा द्यसुत्तंगा, ORT omit इअं. —  
W अच्चुत्तमा, N उत्तुंग, OR जुगा अ-  
च्चुतुंग, ST तुंग, U omits. — C फ-  
लिकमणिवेदिका, P फलहं, NTU फलि-  
अं, O फडिअं in the margin cor-  
rected to फलहं, S फलअ. — U  
वेदो.

29<sup>16</sup> STU omit ता. — CPWNOR इह,  
STU एत्य. — CP महाराओ, NOR  
पिअवअस्मो.

29<sup>17</sup> STU तथा कुरुतः:

29<sup>18</sup> T हस्तमुद्दिष्य. — C adds वक्ति.

29<sup>19</sup> C भो वयस्स, S भो भो, T एसो. —  
CN दोसदि, STU दोसह. — CW  
इंदो, PNOR अंदो.

29<sup>20</sup> C वि० स्वगतं चिंतयति, PW वि० स्वगतं.

29<sup>21</sup> CW अह, P अज्ज, NO अए, R आए,  
S तैए. — CPT दोलाधि०, WNOR

दोलाह०, SU दोलाहिरुद्धाए कप्यूरमंजरोए,  
T मह कप्यूरमंजरोए. — C इंदु, P  
चंदं, W इंद, N अंदो. — P ति, N  
omits. — C निहिसोयदि, N णिदि-  
स्सादि, S णिवेदीभदि, T णिहिसति,  
U णिहीसह०.

29<sup>22</sup> C समस्तमवलोक्य प्रकाशं वक्ति, PNO  
समंतादवलोक्य. — P adds प्रकाशं.

30<sup>a</sup> U विच्छाणांतो. — W नयणरमणीमंडलसा०,  
O रमणिं, R omits णाभर०—अ  
दण्पं.

30<sup>b</sup> C विच्छालंतो, P वित्योलंतो, W विच्छा-  
लिंतो, N पछालंतो, U विच्छेलंतो. —  
T कुहल०. — P जलेण, N उलेण.

30<sup>c</sup> P पित्यतोणं, STU पेच्छाणां. — MSS.  
णिहिदं. — T णिहलं रुभदणं.

30<sup>d</sup> SU दोला०. — U उरस०. — S तर-  
ता०. — W दोसदे०. — P ण स.

उच्चेहि॑ चामरे॒हि॑ धवलधअवडा॒इस्त्रिल्लावली॒हि॑

घरटा॒हि॑ विन्दुरिल्लासुरतरुणिविमाणाणुसारं॑ लहन्ती॑ ।

पाआरं॑ लङ्घअन्ती॑ कुण्ड॑ अवसा॑ उण्मन्ती॑ णमन्ती॑

एन्ती॑ जन्ती॑ अ दोला॑ जण्मणहरणं॑ बुद्धुकुद्धुणेहि॑ ॥ ३१ ॥

अवि॑ अ<sup>१</sup> ।

रण्नामणिणेउरं॑ झण्ड॑णनहारछडं॑

कण्कणिअकिङ्गणी॑ मुहलमेहलाइस्तरं॑ ।

विलोलवलआवलीजणिअमञ्जुसिञ्चारवं॑

ण कस्स मण्मोहणं॑ ससिमुही॑ अ हिन्दोलणं॑ ॥ ३२ ॥

विदूषकः । भो॑ सुत्तआरो॑ तुम<sup>१</sup> । अहं॑ उण॑ वित्तिआरो॑ भविअ॑ वित्यरेण॑  
वलेमि॑ ।

31<sup>a</sup> P गोपुरेहि॑, W गोउरेहि॑ instead of चा-  
मरेहि॑. — WO धुअधवलवडा॑, R कअ-  
धवलवडा॑, S धअपहा॑, T धटा॑, U  
धडा॑. — C डबरोल्लासलोहि॑, SU ड-  
बरिल्लं॑ चलेहि॑, T डंवरच्चंचलेहि॑.

31<sup>b</sup> C वटरिल्ला॑, PW विदुरिल्ला॑, N बिंदु-  
रिल्ला॑, ST वित्यरिल्ला॑, U पत्यरिल्ला॑.  
— C णाणुहारं॑, P णाणुरुवं॑, N णा-  
णुआरे, OR णाणुरुभं॑. — N वहंती॑.

31<sup>c</sup> CPWOR कुण्डि॑, N द्वौ॑. — COR व-  
साटुण॑. — T omits णमंती॑.

31<sup>d</sup> CP तो॑ दोला॑ सलो॑लं॑ (C ल्ला॑), W जंतो॑  
दोला॑ सलो॑लं॑, OR एंतो॑ दोला॑ सलो॑लं॑, ST  
अंतो॑. — SU ढोला॑. — P जण्मणगण॑.  
— S हरणी॑. — C वटणवटणेहि॑, P  
कडुणुकडुणेहि॑, W बुद्धुणुकुद्धुणेहि॑, N बु-  
द्धुणुकुद्धुणेहि॑, OR कंसणुकंसणेहि॑, S ब-  
हु॑, T बुद्धुणुउद्धुणेहि॑. U पुहु॑.

32<sup>a</sup> N णोपुरं॑. — C रण्मणंतहारछटं॑, P र-

णझणंतहारत्यणं॑, R झणंत॑. — N छटं॑,  
T ज्ञांडं॑.

32<sup>b</sup> C झणझणिरं॑, P रण्ज्ञणिरं॑, W कण-  
कणिदं॑, N कणकणित॑, O झणझणिदं॑,  
R झक्लक्जणिदं॑, SU झणझणिदं॑, T  
झणझणिहं॑. — C मुहलमेहडा॑, WO  
RU मुहरं॑, N महुरं॑.

32<sup>c</sup> U विलोलमणिआवली॑. — C वणिदं॑,  
PWNOR जणिदं॑.

32<sup>d</sup> STU ण कस्स खु॑ मणोहरं॑. — CP मु-  
हीइ॑, WSTU मुहीए॑. — P हिंडो॑.

32<sup>e</sup> C विदू॑ । राजानमाह॑. — STU भो॑ व-  
अस्स. — P ज्कारो॑, T अरो॑. — W  
तुवं॑.

32<sup>f</sup> P अम्ह॑. — CU पुण॑, P पुख॑. — P  
ज्कारो॑, N वित्यरआरो॑, S पुत्ति॑, T उत्ति॑,  
U वुत्ति॑. — C विङ्गारिय॑, PS वित्यारिअ॑,  
N वित्यारइःसं॑, TU omit. — P वन्न-  
मि॑, N omits, STU वस्त्रासं॑.

उवरिद्विअथणपब्नारचम्पिअं चलणपङ्कुआण जुअं ।  
हङ्कारइ ब्र मअणं रणनामणिणेउरवेण ॥ ३३ ॥  
हिन्दोलणलीलाइअमुहलं रहचक्कचक्कलं रमणं ।  
किलकिलइ ब्र सहरिसं मणिकचौकिङ्गिणिरवेण ॥ ३४ ॥  
तारन्दोलणहेलासरनासरिअच्छलेण से हारो ।  
विकवइ व कुसुमाउहणरवइणो कित्तिवल्लीओ ॥ ३५ ॥  
संमुहपवणपणोल्लिअवरिल्लदरदाविआइँ अङ्गाइ ।  
हङ्कारिजण मअणं पासम्मि णिवेसअनि ब्र ॥ ३६ ॥

33<sup>a</sup> C राजाह्, W राजा. — C ठिठदत्यग-  
भारचंपियं, P वंयियं, N त्यणप्पभारंपी-  
डिअं, R रविअं, S अणहारणमंतमज्ञाए,

T अणभारणमंतमज्ञाए, U अणहारो-  
णमंतमज्ञाए. — P वलण, N चरण,  
OR अंकजजुअं से, STU चरणकमलजुअं.

33<sup>b</sup> CW विदूषकः. — CPO एुङ्कारइ, W एुङ्का-  
रय, N हङ्कारई, R फङ्कारई, S हङ्कारइ, T  
हङ्कारिच्छइ, U हङ्कारेह. — T विभ, U  
व. — N रत्तमणि. — P गोउरमि-  
सेण, O मिसेण, R णिसेण, STU गो-  
उरारावं.

34<sup>a</sup> CW राजा, N भणं च, S भणं च वअंस,  
T अवणं च, U अणं च before the  
verse. — C हिंदोलयवरलोलालालंपड, P  
भंदोलणलोलचलणलंपट, WOR हिंदोलण-  
लीलाललणलंपट, N हिंदोलणलोलारभल-  
पट, S लोलाए मुहलं, U मुहरं. — C  
चक्कवदुलं, PWOR चक्कचक्कलं, N चक्कारं,  
T चक्कसरिसं, U चक्कचलं.

34<sup>b</sup> C विदूः कलकलसू, W किलइ, S किल-  
किलइ, U लए. — P त्य, S प. —  
S सरिसं corrected to सरिसरिसं. —

P श्रावणं, W कंचमणि०, N मणिकंच-  
णकिंकिण०, O कंचीमणि०, S कलकंच०,  
T चलकवी०.

35<sup>a</sup> CW राजा, T अवि अ before the verse.  
— NORT दोलदोलण०. — P त्यलेण,  
W पसरियसरियाणिहेण, N सरिभाळलेण,  
S वसरंतसणच्छलेण, T पसरतसरच्छलेण,  
U वसरंतसरच्छलेण. — C हारा, WOR  
हारो से.

35<sup>b</sup> CW विदूषकः. — P विक्करइ, W वि-  
क्किरइ, N विक्किरई, OR विक्किरइ, S  
विकोरइ, TU विकरइ. — CNORT छ,  
S अह, U विभ. — P कुसुमाओहं,  
W कुसुमाउठं, N कुसुमाजुहं, T उसु-  
माउहं. — U वरवज्ज्ञो. — P कि-  
त्तिवल्लीओ, OR कित्तिवीजाई.

36<sup>a</sup> C राजा. — W सम्मुपवण०. — N प-  
लल्लभ०, U पवणोल्लोलिभ०. — C व-  
रिल्लदरिसावियाइ, SU दलदंसिआइ (U  
टाइ), T वरिवल्लदरदाविआइ. — SU  
अंगाइ.

36<sup>b</sup> CW विदूषकः. — C हङ्कारिद्वय, W ह-  
ङ्कारित छ, N हङ्कारितुण, T अङ्गारित

ताडङ्गजुअं गराडेसु बहलघुसिणेसु घडणलीलाहि ।  
 देइ व दोलन्दोलणेरहाओ गणणकोडुण ॥ ३९ ॥  
 राअणाइ पसइसरिसाइ झन्ति फुल्लाइ कोउहल्लेण ।  
 अप्पेन्ति व कुवलअदलसिलीमुहे पञ्चबाणस्स ॥ ३८ ॥  
 दोलारअविच्छेओ कहं पि मा होहिइ त्ति पडइ ब्र ।  
 पुटीअ वेणिदरडे वम्महचम्मट्टिआअन्तो ॥ ३९ ॥  
 इअ एआइ विलासुज्जलाइ दोलापवञ्चचरिआइ ।  
 कस्स रालि हइ व चित्ते णिउणो कन्दप्पचित्तअरो ॥ ४० ॥

उण. — STU पासेसु. — W णिवेसि-  
 धंति, U णिवेसिभंतीव.

37<sup>a</sup> C ततो राजा, W राजा. — STU ता-  
 ङ्ग. — TU जुअलं. — T गंडसु. —  
 CPS बहुलं. — CSTU घुसुणेसु, N  
 घुसुणलीलाहि.

37<sup>b</sup> C विदूः । दिव्व, NT देर्व. — CNORT  
 छ. — SU ढोलं. — C लेहाऊ, T  
 लेहा, U लेहाओ. — CN गणणा, W  
 गणण, STU गअणा. — C कोट्टेण, PN  
 कोडेण, O कोट्टेण, R कोण, ST  
 कोडमि, U कुडमि.

38<sup>a</sup> CW राजा. — PWNOR णभणाई. —  
 C पसरिसरिकाई, PWNOR साई, N प-  
 साई, SU पसरि, T सरिच्छाई. — P  
 omits झन्ति. — CPWNOR फुल्लाई, T  
 फुला. — C कोडुहल्लेण, WOR कोडु.

38<sup>b</sup> CW विदूषकः. — CP उप्पति, W अ-  
 प्पति, N उप्पिति, STU उप्पतो. —  
 CPWNOR छ, ST विभ, U पिभ. —  
 C कुलदल, PW सिलिमुहे, N मुहं,  
 STU कुवलभसिलोमुहाणं भणगस्स.

39<sup>a</sup> CW राजा. — SU ढोलं. — P छि-  
 त्येउ, N रसविच्छेभो. — CPN कहिं,  
 R कहूं. — ORT त्ति. — CPNOR  
 होउ, W होहू, S होटु, TU होहू. —  
 C झन्ति, P इति, NORS इत्ति. — C  
 पथडइ, N पदइ, T पहरइ, U पवइ.

39<sup>b</sup> CW विदूषकः. — C पुट्ठोइ, P पिट्टाई,  
 W पिट्टमि, N पुछोभ, OR पुट्टमि, SU  
 पुट्टै, T पुटे वेणाई. — NO मम्महं,  
 R मम्मठिआअंतो, N चम्मेठ्ठिं, T च-  
 म्मलठिं, U चम्मंठिं.

40<sup>a</sup> CW राजा. — N omits इभ; S इह.  
 — C याई, P एया, W एसाई, N ए-  
 आई, S एआए, TU एदाए. — O त्ति-  
 लासो. — C लाई, STU लाई. —  
 SU ढोलं. — N अपंच, OR अपंच,  
 T अपंच. — STU चरिदाई.

40<sup>b</sup> CW विदूषकः. — STU कस्स खु ण, U  
 कस्स वा खु ण. — CPN लिहेइ. —  
 CPNSTU omit ष; R छ. — W  
 णिउण. — T कन्दप्पवित्तारो.

राजा । सविषादम<sup>1</sup> । कधं ओदिखा कप्पूरमञ्जरी रित्ता दोला रित्तं मञ्ज्ञ  
चित्तं रित्ताइं दंसणूसुअजणणअणाइं<sup>2</sup> ।

विदूषकः । ता विज्ञुल्लहाइदं खण्डिटृणदृए ताए<sup>3</sup> ।

राजा । मा एवं भण<sup>4</sup> । हरिअन्दपुरी विअ दिटृा पण्टृा अ<sup>5</sup> । स्त्रिनाटिकेन<sup>6</sup> ।

मञ्जिटृी ओटूमुहा णवघडणसुवसुज्जला अङ्गलटृी

दिटृी बालन्दुलेहाधवलिमजइणी कुनला कज्जलाहा ।

इत्यं वण्णण रेहा विहरइ हरिणीचञ्चलच्छीअ एसा

कन्दप्पो जीअ दप्पी जुअजणजअणे पुणलक्खो विभाइ॥४१॥

40<sup>2</sup> CPWSU omit कधं; T कहि — CP  
ORT अवदखा, W अवयणा, N अव-  
तिणा, S ओदखा अ, U ओदखा. —  
After कप्पू P adds दोलाहिंतो, W  
adds दोलात. — SU डोला. — W  
रित्तं च, OR रित्तं अ. — C मउ, O  
मञ्ज. — SU रित्ताइ. — C दंसयस्यज-  
णस्स नयणाइ, P दंसणुच्छय<sup>०</sup>, WN दंस-  
णुसुअ<sup>०</sup>, OR दंसणूसुआइं मञ्ज (O म-  
ञ्ज) णाभणाइं (O इ), SU णाभणाइं,  
T दंसणूसुअ<sup>०</sup>.

40<sup>3</sup> P omits विदू. — ORU omit ता. —  
C विजुल्लेहाइयं, P विज्ञुलेहि च्च इयं,  
W विज्ञुलेहा इय, N विज्ञुलेहाविवधा,  
OR विज्ञुलेहे च्च इयं. — P खणुदि-  
टृविहा, W णटृा, N क्खण दिटृा णटृा  
अ, OR खण्डिटृा तक्खणे णटृा, T ख-  
ण्डिटृए. — CT तौए, PW NOR omit;  
SU एदौए.

40<sup>4</sup> P वयस्स मा. — NORSTU एच्चं.

40<sup>5</sup> P वयस्स हरिचंदउरो, W हरयंदपुच्छरि,  
OR उरि, SU उरि, T पुर.इ. —

WORSTU च्च. — C दिटृा ण पुण  
णटृा य, SU खण्डिटृा णटृा अ.

40<sup>6</sup> C स्स<sup>०</sup> भूयो प्याह राजा.

41<sup>a</sup> N मञ्जिटृा. — P घडव<sup>०</sup>, W घडिय<sup>०</sup>.  
— SU अंगअटृो, T जटृी.

41<sup>b</sup> WOR वालिटृः. — N लेहालवलिम<sup>०</sup>.  
— W जयणो, NSTU जयणो, OR  
जियणो. — N कुतला, TU कुंदला. —  
CPW ताभा.

41<sup>c</sup> OR इच्चं. — N वण्णणं. — C विहरइ,  
W विहरइ. — N हरिणा०. — CP  
लच्छोइ, W लत्तोइ, STU लच्छोए.  
— C जोए, S तोए, U एसो.

41<sup>d</sup> CW जोइ, P जोय, N दोह, ORTU  
जाद, S जाअ. — CPNORSTU दप्पो.  
— C जहजणजहणो, P जयिजणजणणो,  
W जागजणो, N जणमणदलणो, OR जु-  
अजणाजिणणो, STU तिहुवणविजई (T  
णिहुभण<sup>०</sup>, U तिभु<sup>०</sup>). — C फुल्लक्खो,  
W वच्छलक्खु, N बच्छ<sup>०</sup>, OR लक्खु. —  
C विहादि, P विठादि, W दृयादि, N दिः  
OR च्च ठाह, S इहाइ, U विहाइ.

विदूषकः । एदं तं मरगदपुञ्जं<sup>1</sup> । इध उवविसिअ पिअवअस्सो पडिवा-  
लेदु तं<sup>2</sup> । संझा वि संणिहिदा वटृदि<sup>3</sup> ।

तथा कुरुतः<sup>4</sup>

राजा । अदिसिसिरा वि जामिणी अदिसंताविणिं गिम्बमज्ज्ञएहवेलं  
अणुहरदि<sup>5</sup> ।

विदूषकः । ता लच्छीसहअरो खणं चिटृदु देवी जाव अहं सिसिरो-  
वआरसामग्गं संपादेमि<sup>6</sup> । इति नाथ्येन निष्क्रम्य पुरो ऽवलोक्य<sup>7</sup> । किं उरा ए-  
सा विअखणा इदो णिअडिआ आअच्छदि<sup>8</sup> ।

राजा । संणिहिदो संकेदकालो कधिदो सहीहिं<sup>9</sup> । सत्त्वा मदनाकूतमभिनोय<sup>10</sup> ।

41<sup>1</sup> P एवं. — SU omit तं. — CPWNO  
RSU मरगभः.

41<sup>2</sup> CPN ता इह, WORTU इह, S जह-  
— P उपविसिय पि प्रियवि<sup>o</sup>, S उवसिभ  
वअस्सो; T omits पिभ<sup>o</sup>; U वअस्सो. —  
N °वाडेव, S °वालेउ, U °पालेदु. — CU  
omit तं.

41<sup>3</sup> W °हिदा ज्जेव, SU °हिदा एव्व. —  
STU वट्व.

41<sup>4</sup> C ततो राजा तथा कुरुते, P तथा कुरुते  
राजा, W तथा कुरुते, N उभौ तथा कुं.

41<sup>5</sup> CPN omit राजा; W राजा स्मरणामभि-  
नोय. — C अविसिसिर, PSU अइसि-  
सिरा, W अइसिसि, NOR अइसिसिरं,  
T सिसिरा. — WNOR पि. — CP  
हिमाणीं, W हिमाणि, NOR जामिणि,  
T जामणि. — C संताविणीं, P संता-  
विणीमणु<sup>o</sup>, WNOR संतावदाइणि<sup>o</sup> (OR  
संदाव), S अइसंताविणी, TU अइसंदा-  
विणी. — CPWNOR omit गिम्ब<sup>o</sup>;  
S °मन्ज्ज्ञणु<sup>o</sup>. — C अणुहरामि, PWOR  
अणुहरामि, N अणुभवामि, SU °हरद्व.  
T °हर.

41<sup>6</sup> C ताव. — T °सहसरो. — P एउ  
खणं. — SU चिटृदु. — COR देखो,  
N omits. — STU omit अहं. — W  
सिसिरोवयर<sup>o</sup>, OR °रोपआर<sup>o</sup>. — CPW  
संपाडेमि.

41<sup>7</sup> C परिःक्रम्य, P परिं निःक्रम्य, WOR प-  
क्रिम्य. — C विलोक्य वक्ति विदूषकः,  
W विलोक्य, SU निष्क्रम्यावलोक्य, T प-  
क्रिम्यावलोक्य; PNWS add च.

41<sup>8</sup> CPNOR पुण. — STU omit एसा. —  
STU इदो एव्व. — CP नियडी, N  
निअल्लि, SU विद्वशंतो, T विभव्याभंति.  
CW आगछदि, SU आअच्छद, T आआ-  
च्छदो.

41<sup>9</sup> P संणिटृदो यं, N °हिदो अ. — CPW  
OR संकेअ<sup>o</sup>, N संझाकालो अ. — CPN  
कहिदो, S कहीओ, TU सहीहिं कहिदो.  
— CWNO मंतीहिं, P मंतीहि, R वं-  
दीहिं, S omits; WNOR add पि. —  
STU add ता संभावणीओ, after which  
S adds अवि णाम तहेव्व भवे.

41<sup>10</sup> C omits स्त<sup>o</sup>; P तां स्त<sup>o</sup>. — C मदना-  
तद्रतमभिनोय कर्पूरमंजरीस्वरूपमाश्रित्याह

किसलअकरचलणा वि हु कुवलअणाअणा मिअङ्गवअणा वि ।  
अहह णवचम्पअङ्गी तह वि हु तावेइ अच्छरिअं ॥ ४२ ॥  
विदूषकः । सम्यगवलोक्य<sup>1</sup> । अहो विअक्खणा सिसिरोवआरसामग्गीसहिदा  
आअदा<sup>2</sup> ।

ततः प्रविशति एहीतशिशिरोपचारसामणी विचक्षणा<sup>3</sup>  
विचक्षणा । परिकम्प्य<sup>4</sup> । अहो पिअसहीए विरहदाहज्जरो<sup>5</sup> ।  
विदूषकः । उपसुत्य<sup>6</sup> । भोदि किं एदं<sup>7</sup> ।  
विचक्षणा । सिसिरोवआरसामग्गी<sup>8</sup> ।  
विदूषकः । कस्स किदे<sup>9</sup> ।  
विचक्षणा । पिअसहीए किदे<sup>10</sup> ।  
विदूषकः । ता मह वि अङ्गं देहि<sup>11</sup> ।  
विचक्षणा । किं णिमित्तं<sup>12</sup> ।  
विदूषकः । महाराअस्स किदे<sup>13</sup> ।

- राजा, PN मदनाक्तिमभिनोय. — T adds भवि णाम तहा ह के.  
 42<sup>a</sup> U °अर°. — MSS. °चरणा. — T omits यि. — NT omit हु; SU अ. — N कुवलणभणा. — C °मियंकवणा. — S च, TU अ.  
 42<sup>b</sup> STU omit अहृष. — STU अहिणवचंप-असंगो (U अभिं S °अंगं). — T नअ. — T omits वि. — CP य, N कवु, STU omit. — SU तवेइ ति, T तवेइ ति. — ORTU अच्छरिअं, S अच्छेरं.  
 42<sup>c</sup> C विलोक्य, P सम्यगवलोच्याय, WOR सम्यग्यिलोक्य.  
 42<sup>d</sup> C कथं, P अयि, NOR अए, SU omit. — NSU विभं वि. — S °रोअभार°. — W °सामग्ग°, OR omit °सामग्गो°. — P °सहिदहत्या, OR °गहिदहत्या. —

- CW omit आभदा; PN विभ, T अ-भदा.  
 42<sup>e</sup> C विचं शिशिरोपचारयुक्ता, PN शिशिरो-पचारसामणीसहिता, S शिशिरोपचारसामणी-करा, TU यथोहिष्टा. — OU add अ.  
 42<sup>f</sup> C परिकम्प्याह विचक्षणा, NOR omit वि-चक्षणा.  
 42<sup>g</sup> P °सही. — C महंतो दाहं, P महंतो वि°, N महंतो कवु वि°. — ORS °दाहं, T विरहज्जरो.  
 42<sup>h</sup> C adds तामाह.  
 42<sup>i</sup> P भो, W भादो, OR विभक्खणे, STU भो विभक्खणे. — N किमिदं.  
 42<sup>j, 10, 13</sup> CPWNOR कदे. — U omits 42<sup>10</sup>.  
 42<sup>k</sup> P महं, W मञ्ज्ञं, OR मम. — CPW फि. — P अटुं, S अहुं. T हस्ये दिष्ठ.  
 42<sup>l</sup> C कस्स कदे.

विचक्षणा । किं उण कारणं<sup>14</sup> ।

विदूषकः । कप्पूरमञ्जरीए वि किं<sup>15</sup> ।

विचक्षणा । किं ण जाणासि महाराअस्स दंसणं<sup>16</sup> ।

विदूषकः । तुम पि किं ण जाणासि महाराअस्स कप्पूरमञ्जरीए दंसणं<sup>17</sup> ।  
इत्युभे हस्तः<sup>18</sup>

विचक्षणा । ता कहिं महाराओ<sup>19</sup> ।

विदूषकः । तुह वअणेण मरगटपुञ्जे<sup>20</sup> ।

विचक्षणा । ता महाराएण सह मरगटपुञ्जदुवारे चिटु जेण उहअदंसणे  
जादे सिसिरोवआरसामग्गीए जलञ्जली दिज्जदि<sup>21</sup> ।

विदूषकः । तां परिष्वज्य<sup>22</sup> । तहिं गञ्च जदो णाअच्छसि<sup>23</sup> । इति चिपति<sup>24</sup> । तां  
प्रति<sup>25</sup> । ता कीस दुवार्हदेसे भविद्वं<sup>26</sup> ।

42<sup>14</sup> C omits उण; PWNOR पुण. — NST कालणं. — POR add तस्स.

42<sup>15</sup> P ऊरो. — CN omit वि. — S किं कप्पू०, TU किं उण कप्पू०. — N adds कलणं.

42<sup>16</sup> T तुम किं. — W याणासि, N आणासि, T अणासि कप्पूरमंजरि महाराअस्स. — C दंसणं तौए, T दंसणं त्ति.

42<sup>17</sup> W उ तुवं, O तुअं. — OR वि, STU omit. — C न जानासि किं, TU किं उण ण. — W जाणासि, NSU आणासि. — T महाराअ, U कप्पू० महा०. — O दंसणे. — C adds कारणं.

42<sup>18</sup> CPWN इत्युभे. — P परस्यं ह०, N हहहेति ह०.

42<sup>19</sup> SU तुर्ल. — MSS. मरगभ०. — C ऊंजे ज्जेव. — PWOR add चिटुदि.

42<sup>21</sup> W ऊरायणा. — U omits सह — MSS. मरगभ०. — C ऊवारदेसे, P ऊवारोह्वेसे, W ऊआरे, N ऊआरोदेसे, T ऊवारं. — C चिटुठद्वं, N चिटुठ झणं. — T ऊं. — CPT उभभ०, O उअ०, SU उभ-आणं दं०. — T तिलजलंजली. — P वि, STU दिज्जदि.

42<sup>22</sup> C तामालिंग्योपस्थित्याह०, P तासुपस्थ्य शि-शिरोपचारसामग्गोमादाय०, WOR तासुपस्थ्य०, N तामहत्य०.

42<sup>23</sup> CP ऊहिं पुण, NSTU ऊहिं. — CP नागङ्गसि, W णागङ्गदि०, STU णाह्वआ चिटुदि०. — OR add हे सिसिरोवआर-सामग्गि०.

42<sup>24, 25</sup> CU omit. — P विदू० तां प्रति०

42<sup>26</sup> N किस, STU केण. — CP ऊवारदेसे, N ऊआरदेसे, S ऊवार्हदेसेण, T ऊवारो-

विचक्षणा । देवीए आदेसेण<sup>27</sup> ।

विदूषकः । कीदिसो आदेसो<sup>28</sup> ।

विचक्षणा । तहिं देवीए बालतरुणो तिखि आरोविदा<sup>29</sup> ।

विदूषकः । के के<sup>30</sup> ।

विचक्षणा । कुरवअतिलअअसोआ<sup>31</sup> ।

विदूषकः । ता किं तेहिं<sup>32</sup> ।

विचक्षणा । भणिदा सा देवीए जधा<sup>33</sup> ।

कुरवअतिलअअसोआ आलिङ्गणदंसणगचलणहआ ।

विअसन्ति कामिणीणं ता ताणं देहि दोहलअं ॥ ४३ ॥

एरिहं तं संपादइस्सदि<sup>1</sup> ।

विदूषकः । ता मरगदमुझादो पिअवअस्सं आणिअ तमालविडवना-

हेसेण, U दुवारदेसेण. — CP भोदव्यं, N हैच्छं, SU omit.

42<sup>27</sup> N omits. — OR add कण्ठरमंजरौ आ-  
गमिस्सदि (R आभास्सदि).

42<sup>28</sup> N omits. — CPW किं तौए, OR किं  
ति तौए, SU कीरिसो, T किरिसो.

42<sup>29</sup> N omits तहिं. — C बाणतरु, PSU  
तरु, W बालतरु, N बालतरुआ, T  
बालतरवो, U बालं. — C तिखि, N  
तीणीओ, U तिखो. — T आरोचिदा, U  
पिदा.

42<sup>30</sup> NOR को को, ST ते के, U दे के.

42<sup>31</sup> N omits. — P कुरबय०. W कुर०. —  
C लयभासोया, STU लभासोभा.

42<sup>32</sup> N omits. — T ता किं. — S देहिं,  
T ते.

42<sup>33</sup> NO omit. — P भणिया. — T देवीए  
कण्ठरमंजरौ. — WR omit जधा; SU  
जह, T जहा.

43<sup>a</sup> N विचक्षणा before the verse. — O  
omits 43. — CPW कुर०. — C ल-  
यभासोया, R तिलभासोआ, STU ल-  
भासोआ. — N लिंगणदंसणगचलणह-  
गासहा, RT दंसणगचलण. — STU  
हदा.

43<sup>b</sup> C विधासंति. — CWN सुंदरोणं. —  
W omits ता. — C दोहलयं. — 43  
is not reckoned as verse in C.

43<sup>c</sup> P Sanskrit only. — O omits एरिहं.  
— C सा तं, T omits तं. — CPW  
OR संपाद०, S संपादइस्सदि. — N  
adds ति.

रिं ठाविअ एं पच्चक्खं करिस्स<sup>2</sup> । तथा नाटयति<sup>3</sup> । राजाने प्रति<sup>4</sup> । भो भो  
उट्टिअ पेक्ख णिअहिअसमुहचन्दलेहं<sup>5</sup> ।

राजा तथा करोति<sup>6</sup>  
ततः प्रविशति विशेषभूषिता कपूरमज्जरो<sup>7</sup>

कपूरमज्जरो । कहिं उण विअक्खणा<sup>8</sup> ।

विचक्षणा । तामनुस्त्य<sup>9</sup> । सहि करीअटु देवीए समादिदु<sup>10</sup> ।

राजा । वअस्स किं उण तं<sup>11</sup> ।

विद्रूषकः । तमालविडवन्नरिदो जाण<sup>12</sup> ।

विचक्षणा । एसो कुरवअतह<sup>13</sup> ।

कपूरमज्जरो तमालिङ्गति<sup>14</sup>

43<sup>2</sup> CPWNORSU मराझः. — S °पूंजाहिं-  
दो, T °पूंजिभाहिंदो, U °पूंजाहिंतो. —

C °वयस्सो. — N आणोअ. — C °वि-  
द्वंतरठाठिं, P °वंतरविटू, N °विलवंत-  
रिं, ORU °वंतरिअं, S °विडपतरिभ-  
टिं, T °वंतरिटिं. — CPWNO  
ठविभ, R घविभ, STU करिभ. — W  
omits एं. — P पच्चक्खं छ, STU  
क्खो. — COR करइसं, W करेहसं,  
S कारइसं, U काहसं.

43<sup>3</sup> C विदूं तथा. — CPW नाटयत्वा.

43<sup>4</sup> C राजानमाह.

43<sup>5</sup> CO भो once only, STU omit. —  
STU उट्टेहि २. — WOR संपेक्ख, S  
दक्खणोआ, U दक्ख. — P °वंदलिहिं,  
S हिभभसमुहचन्दलेहा.

43<sup>7</sup> C सतो विशति. — ST सविशेष. —  
POR °भूषितांगो, W °भूतांगो.

43<sup>8</sup> C कपूं प्राह. — T कहं. — CWN पुण,  
P पि पुण.

43<sup>9</sup> C तामनुस्त्याह, PWOR तामुपस्त्य.

43<sup>10</sup> C omits सहि. — CPOR कोरदु, WS  
कोरड, T किरद, U किरड. — C खं  
दे, P त जं देविए, WS देवो, OR  
देव्हए. — C समादिठ्ठि.

43<sup>11</sup> C राजा विदूं माह. — CPWN पुण.  
— T किं उण त वधस्स.

43<sup>12</sup> N तलंमाल. — C °तरितो, OT °तरि-  
भो, R °तरो, S °तरिटिभो; W adds  
भविभ, S adds णिलक्को, T adds  
भवोअ णिलक्खो भविभ, U adds णिल्ल-  
क्को. — N जाणंनु, SU जाणाहि, T  
जाणेहि. — OR add राजा तथा क-  
रोति.

43<sup>13</sup> C विदूं तामाह. — सहि एसो, P एस सो,  
WNORS एस, U omits; T एसो after  
कुं. — P कुरवय.

राजा ।

णवकुरवअवच्छो कुभथोरत्थणीए  
रहसविरइणं णिब्भरालिङ्गणेणं ।  
तह कुसुमसमिद्धिं लभिओ मुन्दरीए  
जह भसलकुलाणं एत्थ जत्ता समत्ता ॥ ४४ ॥  
विद्वान्कः । भो पेक्ख पेक्ख महेन्दजालं<sup>१</sup> । जेण<sup>२</sup> ।  
बालो वि कुरवअतरु तस्तीअ गाढमुवगूढो ।  
सहस त्ति कुसुमणिअरं मअणसरे विअ समुगिगरद् ॥ ४५ ॥  
राजा । ईदिसो ज्ञेव दोहलस्स पहावो<sup>३</sup> ।  
विचक्षणा । अअं तिलअहुमो<sup>४</sup> ।  
कपूरमञ्जरी चिरं तिर्यगवलोकयति<sup>५</sup>

44<sup>a</sup> CPWNOR विचक्षणा. — C वत्थो, P कुरवअवच्छो, WNOR उक्खो, STU लटौ,

44<sup>b</sup> SU रभस. — CPW देण. N देण. — NSU लिंगणेण, T लिंगण.

44<sup>c</sup> W कुसुम. — PST समिद्धि, O समिद्धि. — CPWNOR लभिदो, ST लभिआ.

44<sup>d</sup> C भमण, U सहल. — N कुलण. — COR तथ्य, N तज्ज. — S जाता, U जात्या. — N पउत्ता, O पडत्ता, R omits; ST समत्या.

44<sup>e</sup> P भो भो पेक्ख पेक, W भो भो पिक्ख, N भो पेक्ख २, OR पेक्ख भो, STU भो वभस्स पेक्ख ३. — CNOR महिंद, S इदं वम्महमहिंद, TU इदं (T एवं) वम्महेद.

45<sup>a</sup> P कुरवयं, RT कुरवतरु. — MSS. तह-

णीए (W तरोए). — WN गाढमव, S उठो, T उठो.

45<sup>b</sup> N इति, STU इहसा. — NSTU omit ति. — C पंफुल्लदो, P पुफल्लदो, N पफुल्लदो, S फुल्लओ, TU पुटिकओ instead of कुसुम—समुगिगरद. — OR फुल्लणिअरं मअणासरं.

45<sup>c</sup> CN ईदिसो, S एआरिसो, TU ईरिसो. — P घेब, O ज्ञेव, R ज्ञेव, SU एव्य, T ज्व्य. — POR दोहलअस्स, N दोहलअस्स. — CP घभावो, OR घ्याओ.

45<sup>d</sup> C सहि एसो, PN अह एस, OR अह एसो.

45<sup>e</sup> C ततः कपूरं तर्जयति चिरमवलोकयति च तं, P कपूरं चित्तं तर्जयति अवलोकयति च, W omits चिरं; OR चिरं तर्जयति आलोकयति च, SU चिरं तर्जयन्त्यवलोकयति.

राजा ।

तिकखाणं तरलाणं कज्जलकलासंवट्टिआणं पि से  
पासे पञ्चसरं सिलीमुहधरं णिचं कुणन्ताणं अ ।  
गेहाणं तिलअहुमे णिवडिआ धाडी मअच्छीअ जं  
तं सो मञ्जरिपुञ्जदनुरसिरो रोमच्छिओ ब्र द्विओ ॥ ४६ ॥

विचक्षणा । एसो वि असोअसाही<sup>1</sup> ।कर्पूरमज्जरे चरणताडनं नाटयति<sup>2</sup>

राजा ।

असोअतस्ताइणं रणिअणेउरेणंहिणा  
कअं च मअलञ्छणञ्छविमुहीअ हेलुङ्गसं ।  
सिहासु सअलासु वि त्यवअमराइणाडवरं  
ठिअं च गअणझ्णे जणणिरिखणिज्जं खणं ॥ ४७ ॥

46<sup>a</sup> C omits राजा. — MSS. तरलाण. — C  
“संवट्ठिदाणं, P “संसिद्धिदाणं, W NOR  
“संवगिदाणं, S “संवट्टिदाणं, TU “संप-  
क्षिदाणं. — ST वि, N ज.

46<sup>b</sup> N “सुरं, T “सं. — P “मुहधो. — C  
मिच्चं. — MSS. “ताण. — OR व, T अ.  
46<sup>c</sup> PO “दुमे. — CWNOR णिवडिआ, P  
णिवणिदा, SU णिपडिआ. — N घाडी,  
STU याली. — CPW मयठोइ, N  
मभठोए, OR मिभं, STU मिभ-  
ञ्चोए.

46<sup>d</sup> C “दंतुरसो, N “दंदुर. — CPWNOR  
रोमच्छिदो. — CPO छ द्विदो, W बढि-  
दि, N बढुदि, STU बढुइ.

46<sup>1</sup> C विचं तां पुनराह । सवि एसो, W एसे,  
N एस, S एसे पंचसरं । एसो. — CNSTU  
omit वि. — C असोयतठ, U “या-  
अवो.

46<sup>2</sup> C करताडनं, WOR चरणेन ताडयति.

47<sup>a</sup> CWNOR विचक्षणा. — CN रणितं,  
PWORSU रणिदं. — P “नेणांहिणा,  
NSTU “रोउरेणंचिणा.

47<sup>b</sup> CWNOR कर्दं, PSTU किदं. — RS  
TU मिभं. — CWOR “मुहोइ, P  
STU “मुहोए, N “छतिमुहोण. — S  
लौलुसं, U लौलुञ्जलं.

47<sup>c</sup> ST सभलासु अ. — C छवियमंडलाडबरं,  
W छवयं, N छरिभं, SU त्यबभं, T  
यबकं.

47<sup>d</sup> CPNOSU ठिदं, W दिटं, R टिकजं, T  
टिदं. — C गणयंगणं, NOR गभणंगणं,  
STU सभलंगणा. — C “णिरिस्सणिरुचं,  
W “णिरकद्दं, N “निरकद्यांतकद्यांतकद्यां,  
P खणे, STU खणा.

विदूषकः । भो वअस्स जं सअं ण किंदं दोहलदाणं देवीए जाणासि  
किं एत्थ कारणं<sup>१</sup> ।

गजा । णं तुमं जाणासि<sup>२</sup> ।

विदूषकः । भणामि जइ देवो ण कुप्पदि<sup>३</sup> ।

गजा । को एत्थ रोसावसरो<sup>४</sup> । भण उम्मुहिद्जीहो<sup>५</sup> ।

विदूषकः ।

इह जइ वि कामिणीणं सुन्दरं धरइ अवअवाणँ सिरी ।

अहिदेवअ ब्र विलसइ तह वि हु तारुणए लच्छी ॥ ४८ ॥

गजा । मुणिदो दे अहिप्पाओ<sup>१</sup> । किं उण किं पि भणामो<sup>२</sup> ।

बालाउ होन्ति कोजहलेण एमेअ चवलचित्ताओ ।

दरलसिअथणीमु पुणो णिवसइ मअरड्डअरहसं ॥ ४९ ॥

47<sup>१</sup> W वस्स. — C सयं जं तं संपदं, P जं ण संपदं सयं, OR सञ्जं जं ण संपदं. — CPWNO करं, R कअं. — P दोहलं, NOR दोहलअं, U दोहलं दाणिं. — P देवी, N एवैए. — COR जाणासि एत्थ किं कारणं, P एत्थ जाणासि किं कारणं, W एत्थ जाण किं कारणं, N एत्थ किं कालणं जाणेसि, SU जाणासि किं एत्थ कालणं (S कालन्ति), T किं एत्थ जाणासि कालणं.

47<sup>२</sup> CWNOR omit णं, P न. — CW तुवं, N गुभं, OR तुभं, T तुमं ण, U तुमं णं. — CWNOR जाण.

47<sup>३</sup> U भणाइ. — WNU जदि, R जद. — C कुप्पति, STU कुप्पइ.

47<sup>४</sup> ORT एत्थ को. — C रोसावरो, W रोसरो, SU कोवावसरो.

47<sup>५</sup> ST तं भण, U ता भण. — CP उम्मुहिद्या, W उम्मुहिदा, N उम्मुहिजोहाए, STU उम्मुहिअ जोहं.

48<sup>१</sup> S omits विदूषकः. — R इह जट, T जह जयि. — N कामिणं, T कामिणीयं. — CPWU वाण, ORST अवअवाण. 48<sup>२</sup> W देवह, SU देवदे, T देवते. — S ल्ल. — CPR विक्षसइ, WN णिवसइ, O णिभसइ. — T omits हु; SU अ. — CPW तारुणयं तौए.

48<sup>३</sup> C जाणिदो, PNORT सुणिदो, S सुणिक्षो. — P omits दे. — CPWST अभिम.

48<sup>४</sup> CPWN पुण, S किं तु किं वि, T उण ण किं वि. — N omits वि. — COR भणामि.

49<sup>१</sup> S होंति एव्वमेअ, T होंति मेव, U होंति एमेअ. — N कोउहलेण, SU कोउहल्लेण. — C एयमेय, W एमेव, N अमेअ, O एमअ, R घमअ, STU see above. — W चलणचित्ताउ, STU तरलं.

49<sup>२</sup> C दरिहसियं, P दरहसियं, W दरल्ल-सियठणोउ, N दरमीमीभत्यणोणं, O दर-

विदूषकः । तस्यो वि रुवरेहारहस्येण फुलन्ति<sup>1</sup> । ए उण रदिहसं जाणन्ति<sup>2</sup> ।

नेष्ये<sup>3</sup>

वैतालिकः । मुहसंझा भोदु देवस्स<sup>4</sup> ।

लोआणं लोअणेहिं सह कमलवणं अञ्चणिहं कुणन्तो

मुञ्चनो तिड्भावं सह अ सरहसं माणिणीमाणसेहिं ।

मञ्जिट्टारत्तसुत्तच्छविकिरणचओ चक्कवाएङ्गमित्तो

जाओ अत्थाचलथो उवह दिणमणी पिङ्गणारिङ्गपिङ्गो ॥ ५० ॥

राजा । संणिहिदो संझासमओ वट्टदि<sup>1</sup> ।

विदूषकः । संकेद्कालो कधिदो सहीहिं<sup>2</sup> ।

उल्लसिभत्यणोसु, R दार उण रदिहसं । 49<sup>1</sup> U omits. — C विदूः वक्ति, S omits विदूः. — W ताऱ्यो, R तड्डो, T तत्त्वा. — C omits वि. — OR रुभेरहारसेण, S रहस्ये, T रेहरहस्ये. — OR विभसंति.

50<sup>b</sup> W मुच्चन्तो. — OR तिक्खभावं. — P सुह, W सहि, N सुर. — P सहरं, W सहरिसं, SU सरभसं. — P कामिणी, R मणिणी.

50<sup>c</sup> N सून्तछद्द. — O वज्ञो, S चक्को. — WORSTU वाभङ्ग. — STU मित्तं.

50<sup>d</sup> MSS. जादो. — C अत्थावलंबो, P अत्थो, SU अत्थाभसं, T हत्थाचलं. — P उभष, U वहदि. — CPWNSTU पङ्ग. — NSU णारंगा, OR णारंभं.

50<sup>e</sup> C राजाह, P omits राजा; N राजा भोवभस्य. — C संणिहिदा संज्ञां. — SU वट्टद्व.

50<sup>f</sup> CWOR संकेशं, N संझाकालो. — CN SU कहिदो, P कहिंदो दो, T से कहिंदो; SU add मे. — CP मंतीहिं, W NOR बंदीहिं. — PW add फि, SU add ता कहं विभ, T adds ता.

49<sup>2</sup> U omits. — C पुणो. — CWORS रहं, P रईं, T रयि. — Instead of 49<sup>1,2</sup> N has only त्यब जाणन्ति.

49<sup>4</sup> C वैता० प्राह. — C संज्ञा, P संज्ञा, OR सुहा०, S सुहाभ संझा, T सुहं सन्झा, U सुसंझा. — S omits भोदु; T देत, U छोदु. — N देभस्य.

50<sup>a</sup> C सोचयेहिं, O छि. — N वणे. — STU बञ्चणिहं. — OR करेतो.

कर्णूरमज्जरी । सहि विअवखणे गमिस्सं दाव' । विआलो संवुत्तो' ।  
विचक्षणा । एवं करीअदु' ।

इति परिक्रम्य निष्कान्ताः सर्वे<sup>6</sup> ।  
द्वितीयं यवनिकान्तरम्<sup>7</sup> ।

$50^3$ C कर्णूरं वक्ति. — T भग्नगमिस्सामि.	$50^5$ C विचक्षणा प्राह । सहि एवं, SU एवं.
$50^4$ N विकलो, R विआले, S पओसआलो,	— CPWO कौरदु, R कौर.
T पदोसकालो, U पओसकालो. — WU	$50^6$ T omits परिक्रम्य.
संपत्तो, T पतो. — N adds बट्टदि.	$50^7$ PWSTU यवनिकांतरं.

ततः प्रविशति राजा विदूषकम्<sup>१</sup>

राजा । तामनुसंधाय<sup>२</sup> ।

दूरे किञ्जउ चम्पअस्स कलिआ कज्जं हलिहीअ किं  
ओळोल्लाइ वि कञ्चणेण गणणा का णाम जच्छेण वि ।  
लावण्णस्स णवुगगएन्टुमहुरच्छाअस्स तिस्सा पुरो  
पच्छगेहि वि केसरस्स कुसुमझेरेहि किं कारणं ॥ १ ॥

अवि अ<sup>३</sup> ।

मरगअमणिगुत्था हारलट्टि ब्ब तारा  
भमरकवलिअन्ता मालईमालिअ ब्ब ।  
रहसवलिअकरणं तीअ दिट्टी वरिट्टा  
सवणपहणिविट्टा माणसं मे पविट्टा ॥ २ ॥

१• PWNOR किञ्जदु, S किंचइ, T किञ्ज  
पक्षस्स, U किञ्जइ. — PW हलिहीइ,  
N हरिहाइ, OR हलिहाभ, S हाई,  
T हलंहीए, U हलंतीए.

१• P अल्लोल्लाक, N उल्लल्लेण, OR उत्तेण,  
STU ल्लेण अ. — W गणणा य का.  
— O जच्छेण. — N किं.

१• N अलाक्षणःसु, U लाक्षणस्स. — P णवु-  
गादेंदु, W णाउगारिदुमहुरच्छायसं, N  
णवोगादेंदु, OR णवोदिदेंदु, SU समु-  
मारिदुकिरणा, T सयुतादेंदुकिरणाक्षस.  
— W तिस्स.

१• PORT एहि, W पच्छुगोहि, N पच्छंगेहि. —

T वेक्सरस्स, U केदभस्स. — P कुसुमझ-  
रेहि, WR एहि, N अझरेहि, OU अझरेहि,  
T कुसुमेझरेहि. — N कालयां, S कज्जर,  
TU कारिखं.

२• POR अणिपुंजा, WN गुच्छा, T गुटा. —  
NSU लट्टो. — SU अ.

२• STU भसल. — R अवलिक्षंतः, S अ-  
वलंभंता. — T मालदो. — P अलियण,  
N अलई, T अलिए.

२• SU रभस. — N अलोक. — PWNOR  
कंठो. — PW तोइ, NSU तोए, T  
तीआ.

२• PWN पहट्टा.

विदूषकः । भो वअस्स किं तुमं भज्जाजिदो विअ किं पि किं पि कुस्तु-  
कुराअन्तो चिदृसि<sup>1</sup> ।

राजा । वअस्स सिविणां दिदुं अणुसंधेमि<sup>2</sup> ।

विदूषकः । ता कधेदु पिअवअस्सो<sup>3</sup> ।

राजा ।

जाए पङ्करुहाणणा सिविणए मं केलिसेज्जागअं  
कन्दोट्रेण तडत्ति ताडिउमणा हत्यन्तरे संठिआ ।

ता कोइण मए वि इत्ति धरिआ ठिल्ले वरिल्लच्चले  
तं मोहूण गअं च तीअ सहसा णद्वा खु गिहा अ मे ॥ ३ ॥

विदूषकः । स्वगतम<sup>1</sup> । भोदु एवं दाव<sup>2</sup> । प्रकाशम<sup>3</sup> । भो वअस्स अज्ज मए  
वि सिविणां दिदुं<sup>4</sup> ।

राजा । सप्रत्याशम<sup>5</sup> । ता कधीअटु कीदिसं तं सिविणां<sup>6</sup> ।

2<sup>1</sup> P पियवयस्स. — STU अज्ज किं. — P हु, W तुवं, N तुमं पि, OR तुअं. — N भज्जाए जिदो, SU भज्जिदो, T भं-  
जिदो; PO add यह, W पिह, R पह. — P व, WOR व्य. — POR कि  
पि once only, S किं वि once only,  
TU omit. — PN कुरुकुरुभांतो, STU  
घुरुघुराभांतो.

2<sup>2</sup> N भो वअस्स omits सिविणां—पंकरहा-  
णणा 3<sup>a</sup>. — W पियं सुविणायं, R सि-  
विणिअं, STU सिविणए. — P माणा-  
समाणुसंधेहि, W तमनुसंधामि, STU मा-  
णुसिं अणुं.

2<sup>3</sup> W inserts कीदिसं तं before ता, S  
omits ता. — P कधिदु, R कधे, STU  
कहेदु.

3<sup>a</sup> W मुविणये. — NT °सज्जा°. — PW  
NOR °गदं.

3<sup>b</sup> NU कंदोट्रेण. — PORT तडित्ति, N इ-  
टित्ति. — MSS. ताडिदु. — N इत्यं-  
तरे. — MSS. संठिदा.

3<sup>c</sup> P कोयेण, N कोयेण, O कोडेण, R केडेण,  
T कोठेण मये. — PNOR धरिदा, W  
गहिदा. — PWNOR ठिल्लं. — OR  
वरिल्लंचलं, N वरिल्लंचते.

3<sup>d</sup> W मतूण. — P गदा ह, WOR गदं. —  
P तिय, W तोह, NSTU तोए. — P  
WNOR णद्वा अ. — W वि मे, O एमो.  
3<sup>e</sup> STU होदु. — ORSTU एवं.

3<sup>f</sup> T omits वअस्स. — WSU omit वि. —  
P सिवयणं, W सुविणायं, N सिविणिअं,  
OR सिविणं.

3<sup>g</sup> P सप्रत्यासञ्च साभिलालं, W सप्रकाशं, STU  
सोत्प्रासं.

3<sup>h</sup> PWNOR कहिज्जटु, SU कहिज्जउ, T  
कहिज्जइ. — ORSU कोरिसं, T कि-

विदूषकः । अज्ज जाणे सिविणाए सुरसरिदासोत्ते सुत्तो म्हि' ।  
राजा । तदो तदो<sup>8</sup> ।

विदूषकः । ता हरसिरोवरि दिखलीलावआए गङ्गाए पक्खालिदो म्हि  
तोएण<sup>9</sup> ।

राजा । तदो तदो<sup>10</sup> ।

विदूषकः । तदो सरअसमअवरिसिणा जलहरेण जधिच्छं पीदो म्हि<sup>11</sup> ।  
राजा । अच्छरिअं अच्छरिअं<sup>12</sup> । तदो तदो<sup>13</sup> ।

विदूषकः । तदो चित्ताणकवत्तगदे भअवटि मत्तरडे तब्बवणीसंगदसमु-  
दन्तेण गदो सो महामेहो<sup>14</sup> । जाणे अहं पि तस्य गभट्टिदो  
गच्छामि<sup>15</sup> ।

राजा । तदो तदो<sup>16</sup> ।

रिसं. — N omits तं. — W सुविण्यायं, 3<sup>12</sup> NR अच्छरिअं once only, S अच्छरें once  
NR °णिअं, ST omit.

3<sup>7</sup> STU omit जाणे. — W सिविणाए; R adds व. — P °सरिसोतो, WOR °स-  
रिसोत्ते, NSTU °सरिआ°. — STU पसुत्त.

3<sup>8</sup> NOR omit; PWS omit तदो तदो.

3<sup>9</sup> PWNORS omit विदूषकः. — STU omit ता. — P हरि°, N हरसिरसो-  
वरि. — P °लोलाचलणाए, N °लोलाए  
आपगाए omits गङ्गाए; O °लोलावेआए,  
S °पआए, TU °लोलावआराए. — W  
तोएण एक्खालिदो सि, S °लिभो सि  
corrected to म्हि. — STU omit तोएण.

3<sup>10</sup> P omits राजा. — R तदो once only.

3<sup>11</sup> P सरद°. — W °वरिसिणा. — P जह्नि-  
त्यि, WNOR जह्निच्छं, SU जह्निच्छं, T  
जहेत्यं.

3<sup>12</sup> NR अच्छरिअं once only, S अच्छरें once  
only, U °रौअं २.

3<sup>13</sup> N तदो once only, ORSU omit.

3<sup>14</sup> P तदा चित्तन° भयवं, W भगवं, N भअव-  
ठि, OR °बहू, S omits; U भगवहू. —  
W मच्छंडे, S चंडसूय. — P तंवणीसंग-  
मेसंगतसमुहंतेण, W तब्बवणीदौसंगमेस-  
मुहं, N तम्मवंणिसंगदं समुहं, O तम्मव-  
णिणदौसंगसमुहं, R ममवणिसाईसंगमम-  
मुहं, SU तंबपणिं, T तंबपणीसंगदस्स-  
समुहंतेण गवो. — ORT omit सो.

3<sup>15</sup> NSTU वि. — NOR omit तस्य. — P  
°ट्टिदो उजेब, W °ठिदो, N मेहगञ्चा°, OR  
तगभट्टिदो, SU °गञ्चो, T °त्थिदो. —  
N अछामि, T पेच्छामि. — STU add  
त्ति.

3<sup>16</sup> RS तदो once only.

विदूषकः । तदो तहिं सो थूलजलबिन्दूहिं वरिसिदुं पउत्तो<sup>17</sup> । अहं च रदणाअरसुत्तीहिं मुत्ताणामहेआहिं जलाहिंतो समुप्पडिअ पीदो म्हि ताणं च दसमासप्पमाणं मुत्ताहलं भविअ गव्बे संठिदो<sup>18</sup> ।

राजा । तदो तदो<sup>19</sup> ।

विदूषकः ।

तओ चउस्सटिसु सुत्तिसु द्विओ घणम्बुबिन्दू जिअवंसरोअणो सुवहुलं णित्तलमच्छमुज्जलं कमेण पत्तो णवमोत्तिअत्तणं ॥ ४ ॥ तदो सो अहं अत्ताणां ताणं सुत्तीणं गव्बगदं मुत्ताहलत्तणेण मखेमि<sup>1</sup> । राजा । तदो तदो<sup>2</sup> ।

3<sup>17</sup> OR सो तहिं, STU omit तहिं. — N त्यूलबिन्दूहिं, SU घविरं, T धोरं. — P वरसि. — P पद्धटो, WSU पअटो, T पउटो.

3<sup>18</sup> T अहं अ. — MSS. रभणाभरं. — O ‘सुत्तिहिं. — P मुत्ताहलनामधेयाहिं, W मुत्तासुत्तिणामधेयाहिं, N मोत्ताणामधेयाहिं. — Instead of जलाहिंतो W तो, N संपुढं, S जलधाराहिं, TU जलधाराहिं. — P समुप्पडिय, W समुप्पफिय, N समुप्पडिभ, OR समुप्पुरिअ, S संपडिझो, T समुप्पडिदो, U संपाडिदो. — PWOR add जलबिन्दूहिं (P ‘बिन्दू) समं. — P जहित्यं पौदो, N जहिकं पौदो, T omits पौदो. — PWOR omit म्हि. — N ताणं पि, STU ताणं च अहं. — T वसमाप्पमाण, WOR ‘प्पमाणो, N छमासं, T दहमासं. — P मोत्ताहले, WOR ‘हलो, N मोत्ताहलं, S ‘भलं, T ‘फलं. — OR हुविभ. — P संठिदो, SU सुसंठिझो, T सुसंटिद्वो.

3<sup>19</sup> R तदो once only.

4<sup>a</sup> MSS. तदो. — WNOR चउसं. — P सुत्तिसंठिदो, WNT द्विदो, OR ठिदो. — P यणम्बुबिन्दू हियबंधुरोऽरो, WOR ‘दिन्दू जिदवंसरोअणो, N ‘बिन्दुद्विश्वभलंधरोअणो, S ‘बिन्दुजिजदयंसुरोअणं, TU ‘बिन्दुजिजभ- (T ‘दं) कंचुभंचिदो.

4<sup>b</sup> PS सुवहुलं, T सुवदुलं, U सुवत्युलं. — P ‘मझमञ्जलं, W णित्तलं, OR णि- त्तलं, S णित्तलमञ्जलमुं, T णिहुलं णिहु- लमच्छमञ्जलं, U णित्तलमच्छमुं. — OR वरमत्ति.

4<sup>c</sup> P inserts राजा । तदो तदो । विदूषकः before तदो. — STU तदो सुत्तीणं गव्बगदं अत्ताणं मुत्ताहलत्तणेण (T सुत्ताफः) मखामि (U मुण्णामि). — OR omit तदो. — PW NOR छं. — PW अत्ताणं, N omits. — OR omit ताणं. — PW omit सुत्तीणं. — P गदं omits गव्ब; OR ‘गअं. — P मोत्तां परणिं, W मुत्ताफलं, N मोत्ताहलं. — P मखामि, N भण्णामि.

4<sup>d</sup> RU तदो once only.

विदूषकः । तदो परिणिदिकाले समुहादो कट्टिदाओ ताओ सुन्तीओ फाडिदाओ अ॑ । अहं चदुस्सट्टिमुत्ताहलाणं मञ्ज्ञट्टिदो॑ । किणिदो अ एक्षेण सेट्टिणा सुवण्णलक्खं दइअ॑ ।

राजा । अहो विचिन्तदा सिविणअस्स॑ । तदो तदो॑ ।

विदूषकः । तदो तेण आणिअ वेअडिअं विज्ञाविदा मोन्तिआ॑ । मम वि ईसीस वेअणा समुप्पणा॑ ।

राजा । तदो तदो॑ ।

विदूषकः ।

तेणं च मुत्ताहलमराइलेणं एक्षेक्षआए दसमासिएणं ।

एक्षावली लट्टिकमेण गुत्था सा संठिआ कोडिसुवण्णमुल्ला ॥ ५ ॥

4<sup>a</sup> N omits विदूषकः. — PSU omit तदो;

4<sup>f</sup> R तदो once only.

N तदो अ. — OR ऊकाले अ. — PW समुहाउ, N समुहाहिंतो. — OR omit कट्टिं. — P omits ताओ; W सुन्तीउ ताउ, P सुन्तीए, N सुन्तिआ. — P फोडिदाउ, N फ्लालिदाओ, O दारिदा, R दारिदाओ, S ताडिताणाओ, T पोडिदाक्षो, U ताडिताओ. — WOR omit अ.

4<sup>i</sup> STU तदो अहं. — P च्छयउसट्टिं, W च्छुसं, N च्छउठिं, OR च्छउसट्टिं, SU च्छउस्सट्टिं, T च्छउरसट्टिं. — PWOR मुत्ताहलतणं, N मोत्ताहलत्ताणं, T फ्लाणं, U मोत्ताहलाणं. — PWNOR गदो ठिदो, S मञ्ज्ञट्टिभो, T मञ्ज्ञकिदो टिदो. — U adds किदो अ.

4<sup>j</sup> PS कोदो, W कोहो, N कोरेदो, TU see below. — W हं, T तदो instead of अ; U omits. — P एकेण, STU साकेअणिलएण एक्षेण. — P सुवण्णय. — W देय, N देऱण, S दाऱण, T दयिअ. — O adds अहं, TU add कोदो स्म.

4<sup>g</sup> W omits in the text. — OR तेण अ, TU देणा आणोअ. — P वेगडिं, N वेधणआरं, OR वेधआरेहिं, SU वेक्ष-डिसहिं, T वेभकारीहिं. — P विधाविदा ते, N वेधिआ ते, OR वेधाविआइं, STU विज्ञाविभा ता. — P मोन्तिदा, OR मोन्तिआइं (O इ).

4<sup>h</sup> W omits in the text. — PN ममावि, STU मह वि तर्हि वेलम्मि (U लाए). — MSS. ईसीसि; S adds अ. — TU सौसवेअणा. — P संपत्ता, OR संपत्ता.

4<sup>10</sup> W omits; R तदो once only.

5<sup>a</sup> ORT विदू॒ तदो, SU omit वि॒. — PW तेणं च, N तेणावि, O तेणेअ, R तेण अ, STU तेणे अ. — PNU मोत्ता॒. — TU फ्ल॒. — WNT मंडणेण (W णं), SU लेण. — P एक्षेक्षियाए, WNORU दाए, NU एक्षक्षं, T एक्षदाए. — WNT सिएण, ORU मासण्णा, S मासिदाए.

5<sup>b</sup> PW का॒. — N गंठिक्कमेण, OR गंठि-

राजा । तदो तदो<sup>१</sup> ।

विदूषकः । तदो तं करिदिआए कदुआ साअरदत्तो गदो पञ्चालाहि-  
वस्स सिरिवज्जाउहस्स णअरं कणउज्जं णाम<sup>२</sup> । तहिं सा विक्षि-  
णिदा कोडीए मुवण्णस्स<sup>३</sup> ।

राजा । तदो तदो<sup>४</sup> ।

विदूषकः । तदो अ<sup>५</sup> ।

ददूण थोरत्थणतुङ्गिमाणं एङ्गावलीए तह चङ्गिमाणं ।

साँ तेण दिखा दइआइ कराठे रञ्जनि छेआ समसंगममिम ॥ ई ॥  
अवि अ<sup>६</sup> ।

णहधवलिअजोणहाणिभरे रञ्जिमञ्जे  
कुसुमसरपहारुत्ताससंमीलिआणं ।

कमेणा. — W गुठा, NR उत्या, T गुठा.  
— N omits सा; SU जा, T या. —  
PWNORST संठिदा. — S कोडिसु-  
भस्स<sup>७</sup>.

5<sup>1</sup> S omits; R तदो once only.

5<sup>2</sup> S omits विदू. — ORU omit तदो. —  
PNO omit तं. — P तरंडियागदं, STU  
कांडए. — P कडुय, N कउभ, T क-  
रिभ. — POR सागर, N सा० णाम  
वणिज्जो puts गदो after णाम; S ग-  
ओ, T गओ. — STU वौट(T सिरिवौट)-  
विज्जाहरमल्लदेवस्स. — O णभण. —  
T कणकुंजं.

5<sup>3</sup> P तदो तेण तहिं च सा, W तदो सा, N  
तहिं च सा, OR तेण तहिं सा. —

WNR विक्षिणोदा, STU विक्षिदा को-  
डिसुवस्समुल्लेण (S °मूलेण), N मुवण्ण-  
भस्स.

5<sup>4</sup> RU तदो once only.

5<sup>5</sup> P तदा, ST omit तदो अ.

6<sup>a</sup> W तदूण. — P थोरत्थण<sup>८</sup>.

6<sup>b</sup> U देण. — N दइआभ, SU दहुआए, T  
दहुएभ. — P रच्चंति, S रेज्जन्ति.

7<sup>a</sup> P °बहुलिद<sup>९</sup>, WOR °वहलिद<sup>१०</sup>, S धवसि-  
भ<sup>११</sup>, T धवलिअणवजोणहाह<sup>१२</sup>, U धवलि-  
अणह<sup>१३</sup>. — O °मज्जे, R °मज्जे.

7<sup>b</sup> W कुसुमसरहपत्तास<sup>१४</sup>, N °प्पहारुत्तात<sup>१५</sup>. —  
P °मंसोलिदाणं, WNOR °संमौलि-  
दाणं.

गिहुवणपरिभे गिव्वरुद्धुङ्गपीण-  
त्यणकलसणिवेसा पीडिओ हं विबुद्धो ॥ ७ ॥

राजा । किंचिद्विद्वय विचिन्त्य<sup>1</sup> ।

सिविणअमिणं ण सञ्चं तं पाणसमासमाअमं मुणसि ।

पडिसिविणएण तस्य वि गिवारणं तुह अहिप्पाओ ॥ ८ ॥

विदृष्टकः । भद्रो ठङ्गो छुहाकिलन्तो बम्हणो अविणीदहिअआ बाल-  
राणा विरहिदो अ माणुसो मणोरधमोदणहिं अज्ञाणां विडब्बेदि<sup>1</sup> ।  
अवि अ वअस्स पुच्छामि कस्स उण एसो पहावो<sup>2</sup> ।

राजा । पेमस्स<sup>3</sup> ।

विदृष्टकः । भो देवीगदे पणअप्पर्हदे वि पेम्मे किं णु कप्पूरमञ्जरिं स-

7<sup>a</sup> P गिहुयणि० गिव्वरुद्धुङ्ग०, T गिव्वरोत्तुङ्ग०.

7<sup>d</sup> N त्यणात्यलणि०, STU त्यणाअलस०. —  
PWNRST पीडिदो, O पीठिदो.

7<sup>1</sup> S स्मृत्या०, T किंचित्स्मृत्या०, U किंचित्  
स्मितं विधाय. — PNOR add च.

8<sup>a</sup> W सविणा०. — P मिणमसच्चं, WOR  
मेणमसच्चं, N मिसेण सच्चं, STU मि-  
मं. — PWNOR तं दिटुं मेणुसंधमाणा-  
स्स (W मेणुसंधमाणास्स, N ममाणुसरत्त-  
स्स). — U पाणसमाअमं.

8<sup>b</sup> P सिविण एयस्स, N एदस्स. — P omits  
वि; OR अ. — P वारणं, N गित्था-  
णे. — S ते, TU दे. — WST अभिं.  
— W adds सविणउ ण भोवि एसो स-  
विणयमिणासो दिल्लो भदिटे माणुसमि अ-  
गुराउ पडिसुविणएण तस्य व गिवारणं  
तुह अभिप्पाउ. पाठांतरं.

8<sup>1</sup> OR भद्रो, STU पव्वटो विअ (T णाइवो).  
— O छङ्गो. — W छुहकिलंतो य,  
ORSU खुहा०, SU किलिदो, T चिह्ना-  
किलिठो; STU add विअ. — P बम्ह-  
णो. — N अविवीद०, OR अविणीध०,  
S अविणाझ०, U अविखाद०; STU add  
विअ. — P बालदंडा०. — POR omit अ;  
STU विअ. — P मणुसो०. — WNO  
RTU मणोरह०, P मणोहरमोदणहि०, S  
रहमोदसएहि०, T मोदअससएहि०, U रहु-  
म्मादसएहि०. — WT अज्ञाण०, N अज्ञाण०  
अ, OR अप्पाणां, SU अप्पाण०. — W  
विडब्बेद०, N विडब्बेदि०, SU विणो-  
देसि०.

8<sup>2</sup> W पुछामि वयस्सं, PNSTU पुच्छेमि०. —  
W omits उण; S मण०. — PWORS  
एस०. — PWNOR पहाओ०, S प्प-  
हावो०.

8<sup>3</sup> U omits. — PS पेमस्स०, T पेम्मणो०.

बङ्गवित्यारिदलोअणो पिअन्नो विअ पुलोएसि<sup>५</sup>। किं तिस्ता प-  
रहीअमाणगुणा देवी<sup>६</sup>।

राजा । मा एवं भण<sup>७</sup>।

कीए वि संघडइ कस्स वि पेम्मगरणी  
एमेआ तत्य ण हु कारणमत्य रुवं ।  
चङ्गन्तणं पुणु महिज्जइ जं तहिं पि  
तं दिज्जर पिसुणलोअमुहेसु मुहा ॥ ९ ॥

विदूषकः । भो किं उण एदं पेम्मं पेम्मं ति भणन्ति<sup>१</sup>।

राजा । असोखमिलिदस्स मिधुणस्स मअरङ्गअसासणेण परुदं पण-  
अगगरिं पेम्मं ति छइला भणन्ति<sup>२</sup>।

8<sup>a</sup> U omits विदूः भो । — P देवैः, N देवोए  
गदे, S देवोणाभरुदे वि, T देवोदो आ-  
भदे, U देवोणए । — PW एरुदे । — PW  
T omit वि । — P किं इति, W omits  
किं णु; NOR किति, T किं णाम । —  
N अंजरीं पि । — P सव्वालंकिदसच्चंगं  
वित्यारिय लोयणा पुणो पुणो, W अंवि-  
छारिअ, NORSTU अंविअ, S सच्चंगे ।  
— S योभंतो, T विजंतो, U पिजंतो.  
— PW पलोएसि, N अवलोअभसि, OR  
पलोअसि, U विलोएसि.

8<sup>b</sup> P तत्रो, W तत्तो, N तदो वि होधमाण ।  
— NTU अगुणगणा.

8<sup>c</sup> ORSTU एच्चं । — T adds कए विभ  
चिचं संघटभइ कस्स वि पेम्मंगटोय भभि-  
यावो एव्यं जाव्य तदो यत्य ण हु कालणं  
रुवं सुंदेरन्तणं पुणो भतिरच्चइ भवि अ.

9<sup>a</sup> STU काए । — P संघटदि, WOR संघटदि.  
— T पेम्मंगंधी.

9<sup>b</sup> TU एच्चेभ । — W इत्य । — NSTU का-

लण । — OR अेदि, STU अेत्य । —  
PWNOR रुवं, T रुवं.

9<sup>c</sup> P omits पुणु, NOR पुण, STU उण । —  
P अहिलिसज्जदि, WOR महिज्जदि, N  
लहिज्जदि । — SU वि.

9<sup>d</sup> P त दज्जए । — T विसुणा<sup>८</sup> सुदं.

9<sup>e</sup> STU omit भो । — W पुण किं, PN  
पुण, OR पुण, SU omit । — S गदं  
— PTU ए० once only, N पेम्म  
पेम्मेति, S योमि पेम्मं ति, T पेम्मेति । —  
PW भणदि, N भणेदि, O मणंति, S  
भणिज्जद, T भणंदि.

9<sup>f</sup> N omits राजा । — PWOR अमिलिदो,  
NT अमो, S अमिलंद, U अमिलभस्स । —  
Mss. मिहुः । — P असासेणि, N सध-  
रच्चअसासण, OR असासण । — P यण-  
यपरुगंठो, W पणयपरुहियगंठो, N  
विरुद्धप्पणाभगंठि, OR परुढो योहगांठो,  
SU परुठं पणाभगंठं (U अचि), T परुठ-  
पणाभगंयि । — PW पेम्म, N पेम्म, ST

विदूषकः । कीदिसो सोऽ।

राजा ।

जस्मिं विअप्पघडणाइवलङ्गमुझे  
अन्तो मणमिम सरलत्तणमेइ भावो ।  
एङ्गेक्षमस्स पसरनारसप्पवाहो  
सिङ्गारवड्हिअमणोहवदिखसारो ॥ १० ॥

विदूषकः । कधं विअ सो लक्षीअदि<sup>१</sup> ।

राजा ।

जाणं सहावपसरनासुलोलदिद्धी-  
पेरनालुणिटअमणाणं परोपरेण ।  
बडुन्ति वम्महविडणसरप्पसारा  
ताणं पआसइ लहुं चिअ चित्तभेओ ॥ ११ ॥

पेमे. — WNT ति. — P भखेति, S  
मखंति, T omits छं भं.

9<sup>a</sup> ST कौरिसो, U केरिसे.

10<sup>a</sup> PNOSTU घडणादि. — U 'मुत्तो.

10<sup>b</sup> N अन्तमिम जस्स, OR अत्ताणभमिम, STU  
अंते मं.

10<sup>c</sup> W एङ्गेक्षयस्स, N एङ्गेक्षमस्स, OR एङ्गेक्ष-  
भस्स, STU एङ्गेक्षमस्स. — P 'पसप्पहो,  
NR 'प्पसारो, SU 'समप्पसार, T पसर-  
ससमप्पसार.

10<sup>d</sup> NR 'वढठिभमणोभवं, O 'मणोभवं,  
SU 'वडुवमणोरहं, T 'वटिदमणोरहं.  
— P 'वस्तुसारे, N 'दप्पसारेन, TU  
'दिदुसारो.

10<sup>i</sup> ORSTU कहं. — W वि च सो लठै-  
यदि.

11<sup>a</sup> N प्पहावं, OR सहाभं, T सहासं. —

PST 'सलोणं, WN 'सलोलं, U 'प-  
सखं. — PU 'दिड्हि.

11<sup>b</sup> NR 'लुंठिभं, S 'णोल्लिभं, T 'गुल्लिदं,  
U 'गुल्लदं. — MSS. 'मणाण. — W  
परोपरेण, NT परंपरेण, U परप्परेण.

11<sup>c</sup> P वट्टतवम्महविलासरप्पसारो, W वडुंतव-  
म्महविअचरसप्पसारो, N वढठंतम्महवि-  
तोक्षरसप्पसारो, O वढठंतम्महविक्षरस-  
प्पसारो, R वढठंतम्महविडिस्मरस omits  
what follows as far as सो भखए म  
inclusive, see 12<sup>b</sup>; T वट्टति वम्मह-  
विदिखसरप्पसारा, U वडुंतवम्महविडिख-  
सरप्पसारो.

11<sup>d</sup> P लहुं यि स, W लहू यि स, NS लहु  
च्छिभ, O लहू विभ, TU लहु च्छिभ.  
— PW 'हेऊ, N 'भावो, O वित्तहेऊ  
corrected to 'भावो, S 'भेदो, TU  
'भेभो. — S adds यि । वक्षं उण्ण एवं  
जाणोमो । रा । वअस्स किं विभ.

विद्वान्कः ।

अन्तो णिविट्मणविभमडम्बरो जो  
सो भणए मअणमराइणमेत्य पेम्मं ।  
दुल्लक्ष्यत्वं पि पअडेइ जणो जअम्मि  
तं जाणिमो सुबहुलं मअणेन्दजालं ॥ १२ ॥  
किं च<sup>१</sup> । जइ चित्तगदं पेम्मं अणुराओं उप्पादेदि ता किं कज्जं  
मराइणाइम्बरविडम्बणाए<sup>२</sup> ।  
रजा । वअस्स सच्च एदं<sup>३</sup> ।  
किं मेहलावलअसेहणेऽरेहिं  
किं चङ्गिमाइ किमु मराइणाइम्बरेहिं ।  
तं अणमत्य इह किं पि णिअम्बिणीण  
जेणं लहन्ति सुहअहणमज्जरीओ ॥ १३ ॥  
अवि अ<sup>४</sup> ।  
किं गेअणटविहणा किमु वारुणीए  
धूवेण किं अगुरुणो किमु कुङ्कुमेण ।

12<sup>a</sup> NSU अंते, T अंत. — P णिविट्मणं, T णिविट्मविभम्.

12<sup>b</sup> N लो भणए. — W मिछ, N मंडलमेत्य. — NT पेम्म.

12<sup>c</sup> T दुल्लक्ष्यदं, U क्षित्यं. — STU कि. — T पअसेह जणो जणम्मि.

12<sup>d</sup> N जाणिमो, STU मर्खिमो. — P सबहुलं, T सुबहुलं. — P मयणंदयालं, WNU मभणिंद.

12<sup>e</sup> P यदि, WT जादि. — W जगदं, T चित्ताभं, U गजं. — TU पेम्म. — STU उप्पादेइ. — T तदो, U omits. — P कज्जयदि, WN किज्जदि, OR कज्जदि, TU omit.

12<sup>f</sup> T omits वक्षस्स. — PWOR इणं, N इदं, T जेव्य एदं.

13<sup>a</sup> W सेहरेणउरेहिं, S णेउरसेहरेहिं.

13<sup>b</sup> N चंगिमा, S चंगिमाण, TU चंगिमाणमुद्द. — PWN छरेण.

13<sup>c</sup> T तं अणथमयिक इह. — ST वि. — PN णिभंविणीभो, O णीण corrected to णीभो.

13<sup>d</sup> T जणं. — N लिहंति. — R सुहज-  
जणं.

13<sup>e</sup> W omits; S किं च.

14<sup>a</sup> S भेभरंगविहणा, TU गेभरंगविहणा.

14<sup>b</sup> P धूणा, W धूवेण, N धूपेण, T धूमेण omits किं. — P भगुणा, W भगुणा,

मिदुत्तणे महिअलम्मि ण किं पि अखं  
रुचिस्स अत्यि सरिसं पुणु माणुसस्स ॥ १४ ॥  
अवि अ<sup>१</sup>।

जा चङ्गवट्टिघरिणी जणगोहिणी जा  
पेमम्मि ताण ण तिलं पि विसेसलम्भो ।  
जाणे सिरीअ जइ किज्जइ को वि भेओ  
माणिक्कभूसणणिअंसणकुङ्कुमेहिं ॥ १५ ॥

अवि अ<sup>१</sup>।

किं लोअणेहिं तरलेहिं किमाणणेण  
चन्दोवमेण सिहिणेहिं किमुणएहिं ।  
अखं णिमित्तमिह किं पि तमत्यि मणे  
जेणङ्गणाऽ हिअआहि ण ओसरन्ति ॥ १६ ॥  
विदूषकः । एवं णेदं<sup>१</sup> । किं उण अखं पि मे कधेसु जं कुमारत्तणे

N अगुरणो, STU अगरणो. — P कुं- 15<sup>a</sup> N °भूसणणिएसणा.  
कुमेण.

14<sup>c</sup> S तिदुत्तणे, T दिट्टणे, U सिंखाणुणेन. — W महिभलं पि, U महिलासु. — NS TU वि.

14<sup>d</sup> P रुच्छस्स, W त्तरस्स, N रुच्यै. — P ORST पुण, N पाणु, U उण.

15<sup>a</sup> N चङ्गवट्ट. — PT °घरणो. — PN वा, O ज्ञा.

15<sup>b</sup> S ण हु को वि, TU ण हि किं पि (T वि). — U °लाहो.

15<sup>c</sup> P जाणा सिरोह, W सरोह, NSTU °रोण. — P जणि को वि अउच्छभावो. — OR जदि, S जह. — W किज्जहि, N कज्जदि, OR किज्जदि. — W को ह भेदो, N भावो, S भेदो.

15<sup>a</sup> PU किं च, WS omit.

16<sup>a</sup> ST लोअणेहिं तरलेहिं.

16<sup>b</sup> T चंदोण. — N त्यणेहिं, S सिहणेहिं, TU णणएहिं (T °हि). — PS किमु-  
णएहिं, N किमूणहणएहिं, T किमुतणेहिं.

16<sup>c</sup> WOR तं (W ता) किं पि अखमिह भू-  
वलए णिमित्त. — P कं पि, ST वि. — N तमिळ, T तदत्यि.

16<sup>d</sup> NSTU जेणंगणाभो, OR जे अंगणाऽ. — PWOR हिभआउ, N °हिं. — P उस-  
रंति, W उत्तरंति, T ओसरंति.

16<sup>i</sup> U omits विदू. — ORSTU एवं. — N ज्ञेदं, SU एदं.

माणुसस्स मणोजन्तराणं तस्सिं पि तारुखएण किं पि चङ्गतराणं  
चडटि॑।

राजा ।

गूणं दुवे इह पआवइणो जअम्मि  
जे देहणिम्मवणजोडणदाणदक्षा ।  
एङ्गो घडेइ पठमं कुमरीणमङ्गं  
कराडारिजण पअडेइ पुणो दुईओ ॥ १७ ॥

तेण अ॑।

समणिवलअकञ्चीणेउरा वेसलञ्ची  
मरगअमणिमाला गेरिआ हारलट्टी ।  
हिअअहरणतन्नं जोडणं कामिणीणं

- 16<sup>a</sup> PWNOR पुण. — WOR omit पि; ST  
वि. — WT omit मे. — SU कहेसु,  
T सुणोदु भयं. — U जं भंगं. — N  
कुमारोत्तणे, S कुमरित्तणे, T माणुसस्स  
कुमारित्तणे, U कुमारत्तणे omits माणु-  
सस्स. — PW न मणोजं, N अमणो-  
जं, O मणुसाभत्तं corrected to मणु-  
जजभत्तं, R मणुसभत्तं, S मणोजत्तणं र-  
मणिजत्तणं, T भंगे मणोजत्तणं. — P  
omits पि; W तस्सावि, N जं तं पि,  
STU तं वि. — PST तारुखए, N ता-  
खए व, O तरुणत्तणे, R तरुणत्तणे.  
— PNS omit किं पि; RTU किं वि.  
— TU सुंदरत्तणं. — P वट्टदि, W  
घट्ट, NU वहटि, O वट्टदि, R वद्धादि,  
S होइ, T आरोहइ.

- 17<sup>a</sup> O तुणं, STU जाणे. — W जहम्मि, O  
जभगम्मि.

- 17<sup>b</sup> P जं देहनिम्मवणदाणा, S देहिणं वहणा,  
TU गिवहणा.

- 17<sup>c</sup> PN घडेदि, T घटोइ. — SU पुठमं, T  
पठमं. — N भंग, OR रोण भंगं.

- 17<sup>d</sup> P कराडारिजण, N सुङ्कारिण, S तं सारि-  
जण, TU तं दारिजण. — T एधसेइ.  
— U उणो. — NORU दुदीओ, S  
दुदीवो, T दुविवो.

- 17<sup>e</sup> P omits; W तेणे अ, OR अवि अ, U  
जेण अ.

- 18<sup>a</sup> P सुमणिवलयकंटे नेउरावेसलत्यो, W सु-  
मिणा, N रणिभवलअकञ्चीणेउरावासा, O  
सुमणि, R णेउराराउलछो.

- 18<sup>b</sup> P भालो. — PWOR गेरिआ, SU गा-  
रिआ, T खंगोआ. — P लत्यो.

- 18<sup>c</sup> S भरणा. — WOR भंतं, NT भंतो.

जअइ मअणाकरडं छटुओं लटुओं च ॥ १८ ॥

तथा अ<sup>१</sup>।

अङ्गं लावणपुणं सवणपरिसरे लोअणा फारतारा  
वच्छं ओरत्यणिलं तिवलिवलइअं मुटिगेन्द्रं च मन्द्रं ।  
चक्काआरो णिअच्छो तरुणिमसमए किं णु अखेण कज्जं  
पञ्चेहिं चेअ बाला इरमणमहावेजअन्तीउ होन्ति ॥ १९ ॥

नेष्ट्ये<sup>१</sup> ।

सहि कुरङ्गिए इमिणा सिसिरोवआरेण णलिणी विअ कामं कि-  
लम्मामि<sup>२</sup>।

18<sup>a</sup> PNOR जभदि. — N कहउं पटुओं व-  
टुओं च, OR छं लक्खउं अ, U छं  
चोटुओं च.

18<sup>b</sup> PN तहा अ, W अदो अ, ORSU तह  
अ, T अवि अ.

19<sup>a</sup> PS लाभक्ष. — SU सवणपरिआ, T  
‘पद्मरिआ. — PW लोयणे. — P फा-  
रतारे, W छारतारे, N रतारा, T फाल-  
तारा.

19<sup>b</sup> W वत्यं, T वत्सं. — P तिवलियवलइयं,  
N वलअं, T तिवलिअवलिअं. — P  
‘गज्जं, NO ‘गेड्जं, STU ‘गल्लुं. — OR  
अ, N omits. — NO मज्जं.

19<sup>c</sup> STU चहुच्छेहो. — W किं तु. — S  
अयोहि.

19<sup>d</sup> P वेय, O जेळ्यं, R जेळ्य, T एळ्य. —  
N omits बाला. — PWOR मभणज-  
अमहा०, N रहिरमणमहावेजअंतीअ, R  
‘वजअंतीउ, STU रहरमणजए वेजअंती  
(S वेजअंती, T वेजांति) अ (T अ, —

U वि). — P हुवंति, T छोइ, U  
हाइ.

19<sup>e</sup> W नेष्ट्ये कुरंगिका । विरद्यगभ्यरवासेण  
सेयसलिलसित्तगतो संभुता तत्तभोदि कप्पूर-  
भंजरते ता वस्तंचलेण वौजिसं दाव तथा  
कुर्वते भो भो वरिलपवणेण णिवुदो  
देहदाहो, see iii. 22<sup>ff.</sup>; N नेष्ट्ये चि-  
त्तसतरगभंविसिण स्वेदसलिलसित्तगता तत्त-  
भवदो वस्तंचलेण वौजवसं वस्तंचलाप-  
णेण णिवुतो देहदाहो.

19<sup>f</sup> PW कप्पूरमंजरी सहि, TU अइ. — P  
कुरंगीए. — T सिसिरोवअरेण; U adds  
णोहारेण. — POSU णलिणि, W तालि-  
णि. — MSS. अ. — N इसए instead of  
कामं; T omits कामं. — P किलिमिया,  
W क्लामिया किलिस्साचि, NSU किलमामि,  
OR किलमामि, T किलिस्सामि. — P  
adds कुरंगिका । विरद्यगभ्यरवासेण  
सेयसलिलसित्तगता संभुदा तत्र भोदि क-  
प्पूरमंजरी अवलेण विजिसं दाव तथा  
कुर्वते भो भो उवरिलपल्लदपवणेण णि-  
व्यादो पदोदो । विचित्य स्वगतं ॥

विसं व विसकन्दली विसहरो द्व हारच्छडा  
 वअस्समिव अत्तणो किरइ तालवेरटाणिलो ।  
 तहा अ करणिगगां जलइ जनधाराजलं  
 ण चन्दणमहोसहं हरइ देहदाहं च मे ॥ २० ॥

विदूषकः । सुदं पिअवअस्सेण<sup>१</sup> । भरिदा कणा पेऊसगग्रूमेण<sup>२</sup> । ता किं अज्ज वि उवेक्षीभिदि घणघम्मेण किलम्मन्नी मुणालिआ गाढङ्गढिदूसहेण सलिलेण सिञ्चिज्जन्नी केलिकुङ्गमपुत्रलिआ छम्मासिअमोत्तिआणं तडत्ति फुडन्नी एक्कावली गरिडवणके-आरिआ लुणिज्जन्नी गन्धहरिणेहिं<sup>३</sup> । ता सच्चं सिविणां दे सं-

- 20<sup>a</sup> PWNORT विस व्य, S विसं अ. — T विसकन्दलं. — PWORS व्यर, T व्यर, U व्यरं व्य.
- 20<sup>b</sup> W वयंसं, O विसगिमिव भक्षणो, R विसगिमिव, STU परिस्समविवतणं (S व्यरणं). — P किरिदि, WN किरिदि, SU कुणइ, T कणइ. — P तालवंतोनिलो, W तालविंता०, N तालवुंदणिलो, R तालवण-णिलो, S तालवुंता०, T तालउंदा०.
- 20<sup>c</sup> P तहा हि, SU तहा करविणिगां, T तहा करभणिगां, P निगां. — PN जलदि.
- 20<sup>d</sup> POR व्यहो, N व्यधो. — PN व्यरदि. — O देहदाहं. — OR अ.
- 20<sup>e</sup> PN अं भरिदा, WORTU भरिआ, S व्यरिआ. — P कणंगुलो, OR कणंजलो, S ते कणा, T दे क°, U देण क°. — P पौऊसेहिं, WNS पौऊसं, N गंदूसेहिं, O गंसेणदू, R गंइमेण.
- 20<sup>f</sup> S ते. — N अज्ज वि किं. — PN उपेक्षो०, S उवक्षी०. — PW किलिमंती, NOR

किलंती, U किलमंती. — SU मुणालि-आ विभ, T मुणालिक्षेव. — P गाठंक-झणदुसह, W व्यक्तिणा०, N व्यक्तिदुःस-हेण, O व्यक्तुणं, R गाव्यदण्णा०, S व्य-ठिदं, T व्यक्तिअटुस्सेण, U व्यक्तिअ०. — W सिच्चंती, OR सिंचंती. — W केलिकुसुमं, NOR व्यक्तुमत्थली०, T केले-कुंकुपुत्तिआ०; STU add विभ दाहवेण. — P म्मासियमोत्तिआण, W व्यमुत्तियाण, N छम्मासिअमोत्तिआण, O छम्मासिअमो-त्तिआण, R व्यसोत्तिआ०, SU छम्मासमो-त्तिआ०, T तुट्टिजंतो छम्मासमोत्तिआ०; TU add विभ. — PORS तडिति, N कु-डिति, T तटिति, U संति. — P द्वंती भावेण, W फुटंती, N फुडति, OR तु-दंतो, S तुदंतो, T पुटंतो, U फटंतो. — STU एक्कावलो विभ. — P गंथिवस्य-क्षेयारया०, W गंठिवस्य०, N व्यक्लिआ, OR व्यक्लिआ०, T गंविवस्यकेदारिआ०, U omits. — PW लूडिजंती०, N लुठिजंती०, S लुटि०, U omits; ST add विभ. —

परेण<sup>४</sup>। ता एहि पविसम्ह<sup>५</sup>। उब्भज्जदु मअरङ्गअपडाआ<sup>६</sup>। पवट्टु कण्ठकुहरम्म पञ्चमहुंकाराणं रिञ्छोली<sup>७</sup>। अङ्गनु बाहप्पवाहा<sup>८</sup>। मन्थरिज्जन्तु णीसासप्पसरा<sup>९</sup>। लहदु लावण्णं पुण्णावभाव<sup>१०</sup>। खड-क्किआदुवारेण पविसम्ह<sup>११</sup>।

इति प्रवेशं नाटयतः<sup>१२</sup>  
ततः प्रविशति नायिका कुरहिका च<sup>१३</sup>

नायिका । ससाध्वसं स्वगतम<sup>१४</sup>। अम्मो किं एसो सहसा गअणङ्गणादो ओ-दिखो पुण्णिमाहरिणङ्गो<sup>१५</sup>। किं वा तुट्टेण णीलकण्ठेण णिअदेहं ल-

PNOR °हरिणेण, W °हरिणेणहि. — STU add णिभरमभणाज्जरज्जरिभिवि-  
लुत्तगता (T °जरविलुत्त, U °ज्जरव-  
द्वभरविलुत्त) संकुता (S सा संकुता, T  
संउत्ता).

20<sup>४</sup> S संवं. — ORTU दे सि०, S ते सि०.  
— W omits संपर्णं.

20<sup>५</sup> WNOR omit ता; T एताहि. — P  
पविसम्ह, O यविसामो, R पविसमो.

20<sup>६</sup> W उञ्जेदु, STU उत्तमिज्जउ. — W  
°पडायं, N °पताआ, T मअणाद्धभपआओ,  
U °पआआ.

20<sup>७</sup> PWOR पञ्चदु, N पञ्चद्वृ, SU पव-  
द्वृ. — P कण्ठकुहरमि, N कंठम्मि,  
O कण्ठाहरम्मि, SU कलकंठकंठकु०, T  
कलकंठोकु०. — W °हुंकाराण, NT  
°हुंकाराण, OR °हुंकार, SU पंचमुणा-  
राण (U °ण). — P रित्योलै, NT  
रित्योली.

20<sup>८</sup> W अङ्गमु, N अङ्गनु, O अङ्गंदु, R अङ्गदु,  
S डङ्किज्जंतु, T ठङ्किज्जंदु, U ठङ्किज्जंतु.  
— T °प्पवाहो.

20<sup>९</sup> P मधरिज्जन्तु, N संवरिज्जंदु, T मंटोकी-  
ज्जंदु. — PSU °प्पसारा, T °पसारा.

20<sup>१०</sup> W लहंदु, N लहेदु, R वहदु, S लहाउ,  
TU लहउ. — PTU लाअषं. — P  
NOR पुण्णाव०, N °हावं, STU पुण्ण-  
भावं.

20<sup>११</sup> PWOR omit. — N खिडिङ्किआदुआ-  
रेण, S कड०, TU किड०.

20<sup>१२</sup> P खडङ्कियापवेसेण, W खडङ्किकोद्घाटनेन,  
O खडिकोद्घाटनेन, R खटिकोङ्काटनेन  
instead of इति; N इति प्रविशतः

20<sup>१३</sup> R तत विशति.

20<sup>१४</sup> P omits नायिका. — P ससाध्वसा  
भवलोक्य स्व०, W ससाध्वसमात्पगतं, OR  
स्वगतं ससाध्वसं.

20<sup>१५</sup> W अम्हे, S अंछो, U अम्हो. — PW  
NORST एस. — ORT omit सहसा.  
— W गयणंगणिहि, OR °गणाहि. —  
PN अवद्वयो, W अवयणो, ORSU  
ओइखो, T ओइखो. — WS हरि-  
यांको.

भिदो मणोहवो<sup>16</sup> । किं वा हिअस्स दुज्जणो णअणाणं सज्जणो  
मं संभावइस्सदि<sup>17</sup> । प्रकाशम<sup>18</sup> । इदं इन्दआलं विअ पेक्खामि<sup>19</sup> ।  
विदूषकः । राजानं हस्ते यहोत्वा<sup>20</sup> । भोदि सच्च इन्दआलं संपणु<sup>21</sup> ।

नायिका लज्जते<sup>22</sup>

कुरहिका । सहि कप्पूरमञ्जरि अभुद्गणेण संभावेहि भट्टारअं<sup>23</sup> ।  
नायिका उत्थातुमिच्छति<sup>24</sup>

राजा । हस्ते यहोत्वा<sup>25</sup> ।

उद्धिजण यणभारभङ्गुरं मा मिअङ्गमुहि भञ्ज मञ्ज्ञाअं ।

तुज्ज्ञ एरिसणिवेसदंसणे लोअणाण मअणो पसीअउ ॥ २१ ॥

अवि अ<sup>1</sup> ।

जिस्सा पुरो हरइ णो हरिआललच्छी  
रोसाणिअं ण कणाअं ण अ चम्पआइ ।

20<sup>16</sup> SU omit वा. — O सुदेण, T किसु-  
तुछेण. — W गोलयंठेण गिअयदेहं. —  
STU लंभिओ. — PN मअणो, OR  
‘एओ’, S मणो; T ‘भणो’.

20<sup>17</sup> WNOSTU णअणाण. — POR सज्ज-  
णो जणो. — WN omit भं. — WOR  
संभावेदि, N भावइस्सदि, OR सं भं.

20<sup>19</sup> N यहि गुरंगिए, OR सहि कुरंगिए be-  
fore इदं, WNSU omit इदं; T एदं.  
— N इंदलालमिव, T इंदजालं. — PSU  
च्च, WT omit; OR अ. — N पैक्षामि,  
SU दक्षामि.

20<sup>20-22</sup> N omits. — P सच्च भो, W भो-  
दी, STU छोदि. — T सच्चमिदाणों. —  
S ‘जालं’.

20<sup>23</sup> N विदूत्थाणेण संलावेहि भट्टारअं. — R 22<sup>b</sup> T रोसाणिअं. — N कणाणं णवचंपकाइ.

सहि कप्पूरमञ्जहिअं तुझ etc., see the  
following verse. — T अभुडाणेण.  
— W संभावेह, O संभावभ. — W  
भट्टारअं, STU भट्टार.

21<sup>a</sup> S भारमंधरं. — T भंग. — NO मज्जाअं,  
SU मञ्जुमं.

21<sup>b</sup> N तुस्स, O तुज्ज. — PWNOR द्व-  
दिस्स, S द्वरिस. — T ‘वंसणे’. —  
P पसौयदु, WS पसौदतु, NOR द्वदु,  
T द्वउ, U द्वरु.

22<sup>a</sup> P जिसा, NSU जस्सा, OR जाए. —  
PWNOR हरदि, STU पुरइ. — P  
हरियाहलहो, N दलिहा हरिहा; O ह-  
रिआहरिहा, and adds in the margin  
ललहो; STU ‘लटो’.

ताइं सुवस्त्रकुसुमेहि विलोअणाइं

अच्चेमि जेहि हरिणच्छ तुमं सि दिट्ठा ॥ २२ ॥

विदूषकः । गब्बधरवासेण सेअसलिलसित्तगत्ता संवृत्ता तत्यभोदी क-  
प्पूरमज्जरी<sup>१</sup> । ता सिअअच्चलेण वीजइस्सं दाव<sup>२</sup> । तथा कुर्वन<sup>३</sup> । हा हा  
कधं वरिष्ठपवणेण णिवाविदो पदीवो<sup>४</sup> । विचिन्य स्वगतम<sup>५</sup> । भोदु ली-  
लोज्जाणं जेव गच्छमह<sup>६</sup> । प्रकाशम<sup>७</sup> । भो अन्धआरणच्चिदं वटूदि<sup>८</sup> । ता  
णिङ्गममह सुरङ्गामुहेण ज्वेव पमदुज्जाणं दाव<sup>९</sup> ।

सर्वे निष्कमयं नाटयन्ति<sup>१०</sup>

राजा । कर्पूरमज्जरीं करे गहोत्त्वा<sup>११</sup> ।

22<sup>a</sup> PWR एमेहि, T कसमेहि, U सुभण्णः.  
— PU सुलोभण्णाइं, T सलोभण्णाइं.

22<sup>a</sup> P अर्वमि, W अंचेमि, N अच्चेम, T अ-  
च्चमि. — P जहिं, WOR जेहिं. —  
N हरिणच्छ. — P तुमं पदिट्ठा, OR  
तुअं.

22<sup>1</sup> PW NOR गङ्गमहर, T धर. — S वा-  
सेणे व्य, U वासेण व्य. — P सतित-  
चित्त. — STU सित्तसत्त्वगत्ता. — P  
WNOR संभूदा, T संउत्ता. — PN त-  
तभोदी, W तदो भोदि, SU तत्त्वोदि,  
T तदो द्वोदि. — W कर्पूरमज्जरि, SU  
ज्जरि.

22<sup>2</sup> WSTU omit ता; OR ता इम. — P  
OR सिच, WN अच्चलेण. — PN वि-  
जिसं, W विजिसं, SU वीविसं, T  
विजाइसं.

22<sup>4</sup> S द्वा once. — W कधं, STU कहुं. —  
P परिल्लवणेण, W वरिल्लवणेण, OR  
वरिल्लपल्लवणेण, STU वरिल्लपल्लवणेण-

ण. — P णिवावादो, WN णिवावाणो,  
OR विजाविभो, ST णिवाविभो, U  
णिवाविभो. — N पदीवो, R पदीभो,  
S पदीभो, T पदूच्छो, U दौवो.

22<sup>5</sup>,<sup>6</sup> OR omit. — ST omit भोदु; U  
होदु. — W जुलजाये, SU जुलजायं.  
— P लोव, WN लोव, STU omit.  
— P गच्छमो, N गच्छेहर, STU गमि-  
स्सामो; U adds दाव.

22<sup>8</sup> N omits भो; U भो भो. — P अंधयां  
णिचिदं, W अंधारपणच्चिदं, N अंधा-  
रेण यदिदं, STU अंधारेण जिदं तिहुवयं  
(U भुवयं). — OR पहदि, STU वटूह.

22<sup>9</sup> P णिङ्गमम्म, S मिभ, T मिङ्ग. —  
PT सुरंग, OR सुंगा. — P व्येव,  
NO लोव, R लोव, STU मुहेणे व्य.  
— OR omit दाव; ST पविष्टमह.

22<sup>10</sup> N निष्कामां नाटयन्तः, TU तहे (T तह)  
ति नि. (U परिकल्प्य निष्कामं).

22<sup>11</sup> STU नायिकां छसे. — PNOR घासा.

मञ्ज्ञा हन्त्यठिअपाणिपल्लवा ईस संचरणचञ्चुरा हव ।  
जं चिराअ कलहंसमरडली होउ केलिगमणम्मि दूहवा ॥ २३ ॥

स्वर्णसुखमभिनीय<sup>1</sup> ।

जे णवस्स तिमिसस्स करटआ जे कलञ्जकुसुमस्स केसरा ।  
अज्ज तुञ्ज्ञा करफंससकिबणो ते हवन्तु मह अञ्जसङ्गिणो ॥ २४ ॥

नेष्ट्रे<sup>2</sup>

वैतालिकः । मुहणिबन्धणो भोदु देवस्स चन्दुञ्जोदो<sup>3</sup> ।  
भूगोले तिमिराणुबन्धमलिणे भूमीघरे वृ ढ्यु  
संजाआ णवभुज्जपिञ्जरमुही जोणहाइ पुद्वा दिसा ।  
मुञ्चनो मुउउन्दकेसरसिहासोहाणुकारे करे  
चन्दो एक्कालाकमेण अ गओ संपुणबिन्द्वतणं ॥ २५ ॥

अवि अ<sup>4</sup> ।

23<sup>a</sup> P °त्यद°, WORSTU °ठिद°, N इत्य-  
ठिद°. — MSS. ईसि (P ईस). — N  
रंचरणपल्लवा, O °धधुरा, R °वंधुरा. —  
P हवं, WNO भव. — STU होहि  
(T होइ, U होदि) ईसि कलकंठिसंचरा.

23<sup>b</sup> OR तं, T जं अचिराअ. — PWOR  
भोदु. N omits; STU होइ. — N दु-  
भाआ, OR दहगा, SU दुभाआ, T  
हुभाआ.

23<sup>c</sup> P परस्यं स्वर्ण°, T सुखस्वर्णमभिं.

24<sup>a</sup> PO तिउसस्स, W तउसस्स, N तिउरस्स,  
R टिउसस्स, T फणिसस्स. — PNS  
कदंब°, W कयंव°. — P °मुकुलस्स, W  
°कुममस्स, OR °मउलस्स.

24<sup>b</sup> NOR °फंससंगिणो, S °पंच°. — N उ-  
अंति, STU भवंतु. — P मुह अंगणि-  
गादा, WO णणु णिजिआ धुवं (O धुअ),  
O in the margin मह देहसंगआ, R  
महोहूसंगआ, TU मम अंग°.

24<sup>c</sup> P वै° पठति, T वैतालिकपेरेकः, U omits  
वै°. — W सुहणुबं°, U सुभ°. — OR  
STU होदु. — P चन्दुञ्जोउ, WNSTU  
चन्दुञ्जोओ.

25<sup>a</sup> PO °हरे, W °हर, N °धरे, R °थरे, U  
°घरा. — NOU व. — PWNRTU  
ढ्युदे, O छिदे but in the margin ढ्युदे.  
25<sup>b</sup> P जं जादा, WNORTU संजादा, S °णा.  
— N जोह्नाआ, STU °ए.

25<sup>c</sup> P मुच्चंतो, W मुच्चंतो, ST मुच्चंदो. — P  
मुच्चंद, WORS मुच्चंद, N मुच्चंद°,  
T मुच्चंद°. — W °केशरि°. — OR  
°सिरोसोहा°, S °सिरहरेहाणुराए, TU °सि-  
हारेहाणुआरे.

25<sup>d</sup> POR पेक्ख, N पेछ instead of एक्क.  
— NOR °कलाक्कमेण, STU °कलाक्कमेण.  
— OR व. — MSS. गदो. — N  
संपुण्ण.

25<sup>e</sup> N omits.

अकुङ्गममचन्दणं दसदिसावहूमरडणं

अकङ्गणमकुराडलं भुवणमरडलीभूसणं ।

असोसणममोहणं मअरलञ्छणस्साउहं

मिअङ्गकिरणावली णहअलम्मि पुञ्जिज्जइ ॥ २६ ॥

विदृष्टकः । भो कञ्चणचराडण वणिदा चन्दुज्जोटलच्छी<sup>1</sup> । ता संपदं मा-  
णिङ्गचराडस्सावसरो<sup>2</sup> ।

नेपथ्ये<sup>3</sup>

द्वितीयो बन्दो ।

डञ्जनागुस्थूववट्टिवलआ दिज्जनादीवुज्जला

लम्बिज्जनाविचिह्नमोत्तिअलआ मुच्चनपारावआ ।

सज्जिज्जनामणोज्जकेलिसअणा जम्पनादूर्देसआ

सेज्जुच्छञ्ज्जवलनामाणिणिजणा वट्टनि लीलाघरा ॥ २७ ॥

अवि अ<sup>1</sup> ।

26<sup>a</sup> OR place 26<sup>a</sup> after 26<sup>b</sup>. — TU

अकुङ्गममचन्दणं. — N दह्यदिहावधूमंडलं.

— W °बहूं.

26<sup>b</sup> T अकुङ्गमकुंडलं. — P भवणं, N तुभ-

गा°, OR भुवण°, STU धरणि°. — OR

मंडलोमंडलं.

26<sup>c</sup> N असोसणमपोहणं. — T °लंछणसाउथं.

26<sup>d</sup> P नहथर्लंमि, T णहथर्मि. — P एु-  
स्सए, W पुञ्जिज्जदि.

26<sup>e</sup> U omits विदूं. — W एसा instead  
of भो, STU omit. — P कणचंडेण,

O °चंदेण वणिआ. — P पछमोणयचंदुं.

— MSS. °ज्जोअ°. — W °छलो.

26<sup>f</sup> P ला, SU omit ता. — P सपदि, S  
संपद, U संपढि.

26<sup>g</sup> OR नेपथ्याच्छे.

27<sup>a</sup> ORSTU omit बन्दो. — P adds पठ-

ति. — N ढजांता°, O उज्जांता°, R

दुज्जता°, S संद्वंतागह°, T उद्वंतागह°,

U डञ्जनागह°. — PN °धूम°, R° धूभ°,

TU °धूप°. — S °पट्टि°. — N °बहला°.

— P दिन्द्वंत°, N दीअंत°. — NOR

°दोउज्जला.

27<sup>b</sup> OR धोइजांत°. — U °विहृत°. — P

WNOR °लदा. — N मुज्जांत°, ORSU

मुचंत°, T सुचंत°. — R °पादावभा.

27<sup>c</sup> T आसज्जत°. — O °मणुख°, R °मणु-

णण°. — NSTU जप्पत°, W जंपेतु°.

27<sup>d</sup> P सज्जोत्संग°, N सज्जूत्संगच्छलन्त°, TU

सेज्जुसंग°. — P मिज्जाजहा, WOR

सेज्जाहरा, N लीलाहरा, T °परा.

देना कप्पूरपूरच्छुरणमिव दिसासुन्दरीणं मुहेसुं  
 लग्हं जोग्हं किरन्ता भुवणजणमणाणन्दणं चन्दणं व।  
 जुणं कन्दप्पकन्दं गिहुवणकलणाकन्दलिङ्गं कुणन्ता  
 जाआ एणङ्गपाआ सखअजलहस्मुङ्गधाराणुकारा ॥ २८ ॥

विद्वाष्टकः ।

गिरिसुत्तंसो णहसरहंसो ।  
 गिहुवणकन्दो वट्टइ चन्दो ॥ २९ ॥

कुराङ्गिका ।

ससहरइअमरटो माणिणिमाणघरटो ।  
 णवचम्पअकोअरडो मअणो जअइ पअरडो ॥ ३० ॥  
 कांगूरमञ्जरीं प्रति<sup>१</sup>। पिअसहि तए किदं चन्दवण्णाणं महाराअस्स पुरदो  
 पढिस्सं<sup>२</sup>।  
 कांगूरमञ्जरी लज्जते<sup>३</sup>। कुराङ्गिका पठति<sup>४</sup>।

28<sup>a</sup> PS दंता. — T ‘पुर’ . — PO ‘सुंदराणं’ . — PST मुहेसु.

28<sup>b</sup> TU सिष्टं. — WN किरंतो. — WN OR भुवण. — R ‘मणाणं’, S ‘मणो-  
 णदणं’. — P omits चंदणं; T चंदण. — PO वा, WN च, T च्च.

28<sup>c</sup> PSTU जिक्षं. — N कंदप्पमूल, SU कं-  
 दप्पदण्ण, T कदप्प. — PWOR तिहु-  
 अणं, N गिहुभण. — S ‘कंदलल्लं’ .  
 — P जणांता, W कुणांतो, S कुणांदा.

28<sup>d</sup> PWNT जादा. — P यादा सरव जनह-  
 इम्मुङ्गधारानुकारो, W ‘होमुङ्ग’, N ‘धा-  
 रानुआरा, O सरलं’, STU सरभ (S ग-  
 अणं) विसहरम्मुङ्गिम्मोअचंगा.

29<sup>a</sup> P दिसयहुतंसो, W दिसयवहुतंसो, N दि-  
 संबहुतंसो, O दिसयवहुतंसा, R दिसव-  
 हुतंसो. — U जसहसरा.

29<sup>b</sup> PN गिहुणम्, WR गिहुभण. — N  
 पसरह, O गवधदु, R पधदु, T ए-  
 वट्टइ.

30<sup>a</sup> P ससहरयमरदो, W ससहरर्वभं, N  
 ससहरपिभमरटो, S ‘रख्खमरंटो’. — W  
 माणिणिं, U माणिणि.

30<sup>b</sup> PNO ‘कोदंडो’. — T अभणो. — NOR  
 पच्छंडो.

30<sup>c</sup> NORSU तुए. — PWN कांदं, OR कासं,  
 SU किक्षं. — P चंदवल्लहवर्क्षं, O  
 गवकव्ववभणां, TU place चन्दं after  
 पुरदो. — PO महाराभपुरदो, W तं म-  
 चा पुरड, S पुरझो. — RSU एठिसं, T एटिसं.

30<sup>d</sup> STU जायिका. — P अधोमुखो तिष्ठति  
 instead of लज्जते.

मराइले ससहरस्स गोरए दनापञ्चरविलासचोरए ।

भाइ लज्जणमओ फुल्नाओ केलिकोइलतुलं धरन्तओ ॥ ३१ ॥  
राजा । अहो कप्पूरमञ्चरीए अहिणववत्थुदंसणं उत्तिविचित्तसणं रम-  
णीओ सहो रसणीसन्दो अ<sup>१</sup> । तां प्रति<sup>१</sup> ।

मा कहं पि वअणेण विभमो होहिइ त्ति तुह शूणमिन्दुणा ।

लज्जणञ्चलमसीविसेसओ पेच्छ विच्छवलए गिए कओ ॥ ३२ ॥  
अवि अ<sup>१</sup> ।

पराहुरं जइ वि रज्जाए मुहं कोमलङ्गि खडिआरसेण दे ।

दिज्जाए उण कबोलकज्जलं ता लहेज्ज ससिणो विडम्बणं ॥ ३३ ॥

बन्दमुहिष्य<sup>१</sup> ।

मुझसङ्क हरिणङ्क किं तुमं सुन्दरीपरिसरेण हिराडसे ।

31<sup>a</sup> P गोर. — N दंतिदंसणहठेभचोरया, T दंतपंचर. — P चोरय.

31<sup>b</sup> P ठाढि, WOR भादि, T भा. — P लं-  
त्यणमऊ, W भउ, N चिआ, OT चि-  
ओ, R चिभो, S चुभो. — P फरंतऊ,  
W फुरंगउ, N फुइंतभो. — P तुला,  
N तुरं, STU तस्युं.

31<sup>c</sup> N omits अहो. — WOR अहिणववध्यं,  
N अहिणववध्यदंसणरमणीओ सदो, S अ-  
भिं. — N चिचित्तता, O चिचित्त, R  
चिचित्तदा, S चिचित्त, T चिभान्तसणं, U  
adds स. — STU omit रमणीओ. —  
WSU omit सहो. — PNT चिसंदो.

31<sup>d</sup> N omits.

32<sup>a</sup> PWN कहिं. — STU ति. — W चि-  
ञ्चउ. — PW होहर, NT होह, ORS  
होउ, U होढु. — P ति, N रत्नं, OSTU  
इत्ति, R इति.

32<sup>b</sup> STU लंछणञ्चवि. — N चुसी. — P  
पत्ते, T येक्ज. — NOR चिक्कफत्त. —  
P चिसो. — PWNOR कदो, S चि-  
ओ, T चिदो.

32<sup>c</sup> WNS किं च.

33<sup>a</sup> PWOR यंहुरंगि, N यंहरेण, SU यंहं.  
— N जादि. — PWNOR omit ति.  
— N रत्ने, S रत्न, T रत्नय. —  
P कोमलंग. — N खडिभा, S चसिआ,  
T यडिभा, U घडिभा. — POR ते,  
T दो.

33<sup>b</sup> PW चुज. — P कउस, NS कभोस.  
— POR लहिज, W लहिज, N ल-  
हेदु. — P चिसियो. — W घेडं.

33<sup>c</sup> STU चंदं प्रति.

34<sup>a</sup> T मुझसंकट. — W तुवं, OR तुवं. —  
WU हिंडसि, N हिंडसि वा.

गोरगणपरिपणहुरत्तणं पेच्छ दिखमिमिणा मुहेण दे ॥ ३४ ॥

नैपथ्ये महान्कलकलः<sup>१</sup> । सर्वे आकर्णितकेन<sup>२</sup>

राजा । किं उण एसो कोलाहलो<sup>३</sup> ।

कूर्पूरमज्जरो । ससाक्षसम<sup>४</sup> । पिअसहि एदं अवगमिअ आअच्छ<sup>५</sup> ।

कुरङ्गिका निष्कल्प्य प्रविशति<sup>६</sup> ।

विदूषकः । एदं जेव पिअवअस्सं वञ्चणागदं अवगमिअ आअछदि देवी<sup>७</sup> ।

कुरङ्गिका । ता कुज्जवामणकिरादवरिसधरसोविद्व्याणं एसो हल-बोलो<sup>८</sup> ।

कूर्पूरमज्जरो । ता मं पेसेदु महाराओ जेण अहं इमिणा सुरङ्गामुहेण

34<sup>b</sup> W तुञ्ज बिंबपरिपंडु०, U गोरगंध० । —  
NU दिखममुणा, T दिखमिमिणा । —  
WORU ते.

34<sup>1</sup> POR महाकलकलः, WS कलकलः.

34<sup>2</sup> NSTU आकर्णियति.

34<sup>3</sup> PWN पुण । — PWNOR एस । — W  
महाकोलाहलो.

34<sup>4</sup> PWNSTU °ध्वस; STU add तिष्ठति.

34<sup>5</sup> SU omit. — T सहि एदं अविगमिअ.  
— PW आगङ्ग.

34<sup>6</sup> WSU omit. — P कुरंगिका । जं पिय-  
सही याणवेदि । इति निःक्रम्य पुनः प्रवि-  
श्य च, T कुरं० तथा करोति प्रविश्य पुन-  
रागत्य वदतो.

34<sup>7</sup> PNT omit विदूषकः । — P सा अहं  
अवगमिऊण अगदा कथिस्सं । देवीए पि-  
यसहीए पियवयस्सस्स वंचणा कदमवगदमणां,  
W देवीए पियवयस्सस्स वंचणा कदमवग,  
N देवीए पिअवअस्सकिंदं वंचणामवग-  
मिदं । कुरंगिका । भट्टरास्स वंचणं किदं

तए सह संगमं जाणिअ आअछदि देवी,  
O देवीए पिअवअस्सेण वंचणा कदे ति अ-  
वगमिअं, R देवीए पिअवअस्सेण वंचणा  
केद ति अवगमिअं कुरं पिअसहि भदार-  
अस्स वंचणं कदुभ तए सह संगमं जा-  
णिअ आछदि देवी, S पिअसहि एदं  
एच्छ पिअवअस्सं वं आअच्छइ अवग-  
मिदु० देवी, T पिअसहि एदं एच्छ पिअव-  
अस्स वंचणागं अव<sup>०</sup> आ० देवी, U पि-  
असहि एदं जेच्छ पिअ० वंचणागं अव<sup>०</sup>  
आ० देवी.

34<sup>8</sup> P कथयति कुरंगिका कथेदि कथयति कुरं-  
गिका कथेदि कथयति, NR omit कुर-  
ङ्गिका see above; T विदू० । — POU  
omit ता; NR तेण । — N omits  
कुञ्ज । — PWNTU °किराअ०, OR  
°किरात० । — P °वेरिस०, NSU °वर्ति-  
सवर०, T °वरिसहर० । — P °सौवेद०,  
NOR °सीविद०, T omits °सोविद-  
ल्लाण० । — PWNORS एस, T सो । —  
NOR हलहलो, T कोलाहलो.

ज्जेव पविसिअ रक्खाघरं गच्छामि जाव देवी महाराणा सह सं-  
गमं ण जाणादि॑ ।

इति निष्क्रान्ताः सर्वे<sup>10</sup> ।

तृतीयं जवनिकान्तरम्<sup>11</sup> ।

34<sup>o</sup> STU omit कर्पूः. — PORT पेस्टु, N पोस्टु, S पेस्तु. — STU पे० कप्यूम्भं-  
जरि॒ महाराओ. — P जेणाहमिणा, W जेणा ज्जेव इहागदा वि॒ ण जाणे-  
आमि omits अहं इमिणा. — N omits  
अहं; STU अहं वि. — OR सुरंगआ-  
दुवारेण, TU मुहेणे. — P येव, WS  
omit; NR जेव्व, O ज्जेव्व, TU व्व. — N पौविसिअ. — PW रक्खाहरं, N र-

क्खाहरभं, O रछाघरं, R र्छाघरं, T रखा-  
घरं. — N जात, OR जह, SU जेणा,  
T तेण. — U omits देवी and सह;  
ST महाराणा संगमं देवी. — N omits  
ण. — W याणादि, S आणादि, T आ-  
णादि. — W adds राजा । एवं कुणम्ह.  
34<sup>10</sup> PN इति परिक्ष्य निष्क्रान्ताः सर्वे.

34<sup>11</sup> U इति तृतीयं. — PWSTU यवनि-  
कांतरं.

ततः प्रविशति राजा विदूषकम्<sup>1</sup>

राजा । अहो<sup>2</sup>

गाढ़अरुम्हो गिम्हो पवलो मअणो कहं णु सीढ़ब्बो ।  
सा उण सारङ्गच्छी एङ्गधे वि दुलहा विहिणा ॥ १ ॥

जदो<sup>3</sup>

इह कुसुमसरेङ्गो अराणं इदमुहअं पि हु दूसहं ति मखे ।  
जरढरइकरालिओ आ कालो सह अ जणेण पिएण विप्पलम्भो ॥ २ ॥

विदूषकः । एङ्गे मम्मधबाहणिज्जा अखे तावसोसणिज्जा<sup>1</sup> । अम्हा-

०<sup>a</sup> NS omit राजा.

१<sup>a</sup> PWNOR गाढ़भयो. — W अम्ह गिम्हो, N गिह्वपवयो, T omits गिम्हो. — P पवलो, W अहो पवलो, N प्पभंदो, T पभलो. — POR पवलो, W मलयपवयो, N omits. — P त कर्थं, W ता कर्थं, NOR ता कर्थं. — P omits णु. — PWNOR सहित्यो.

१<sup>b</sup> PWNOR omit. — SU omit वि. —

SU दुलहा, T दुलहा.

१<sup>c</sup> S omits.

२<sup>a</sup> PSTU omit दह. — S 'सरसरंगगाभराणं. — PW इदमुभअं, N इदमुभरअं, O दुधभ तहा and in the margin as RU इदमुहअं, S इदमिह, T इदमुभरअं. — ORTU वि, S कि पि. — O अ

corrected to हु, STU omit हु. — W दूसयं, N दुस्सहं, SU मुदूसहं. — T मखो.

२<sup>b</sup> P झठं, NR झरठं, T झरटं. — PW NOR रवि. — PWOR 'करासिदो, N 'कराछिदो. — U omits झ. — N झालो. — PWN सुहम, OR सह भ, T सहज. — SU विप्पलभोभो, T विष्ठोदो.

२<sup>c</sup> N यहो, OR एङ्गे दाव, STU भो एङ्गे; T adds क्क, U adds यव्व. — PW उम्हां, NOR मम्महां, ST घम्महस, U मम्महस. — PW 'वाहणिज्जा, N 'आहणिज्जो, O 'तवणिज्जा, R and O in the margin 'हणिज्जा, T वाहणिज्जो वि अ कि उण कृष्णए and omits the

रिसो उण जणो ण कामस्स बाहणिज्जो ण तावस्स सोस-  
णिज्जो<sup>१</sup>।

नेष्ये<sup>३</sup>

मुकः । ता किं णु क्खु दे मूलुप्पाडिद्चूलिअं सीसं करिसं<sup>४</sup>।

राजा । विहृत्य<sup>५</sup> । वअस्स लीलावणसच्छन्दचारिणा केलिसुएण किं  
भणिटं<sup>६</sup>।

विदृष्टकः । सक्रोधम<sup>७</sup> । आ दासीएपुत्र भुत्यल्लजोग्गो सि<sup>८</sup>।

नेष्ये<sup>९</sup> ।

सर्वं तुम्हारिसाहिंतो संभावीअदि जइ मे ण होनि पक्खाव-  
लीओ<sup>१०</sup>।

राजा । कथं उडीणो विअ<sup>११</sup> । विदृष्टकं प्रति<sup>१२</sup> ।

rest. — N अख्यो, U omits अख्ये ता<sup>१</sup>.

— N ‘सोसणिज्जो, S तावसो<sup>२</sup>.

2<sup>३</sup> T omits. — P जणमणो. — N काम-

बाहणिज्जो omits the rest. — P अ-

हणिज्जो, WO वहणिज्जो, R हणिज्जो.

— OR तावसोसणिज्जो. — SU

add किं उण कुहाए.

2<sup>४</sup> SU omit मुकः. — W किं न, S किं ण.

— PWNTU खु, O क्ख, R क्खु, S

क्खु. — N omits दे; STU एदं. — P

‘मूलियं, W समूलुप्पाडियं, N मूलप्पा-

लिभचूलिअविभं, OR ‘चूडिअविभं,

RT ‘प्पाडिभं, S आलुप्पाडिभं, U

‘प्पालिभचूलाभं. — P विसरिसं सिरं, N

सोसभं, SU से सिरं, T दे सिरिकं. — P

संपचं, WOR करदस्सं, N करिसे विल-

सवरिसंजचं.

2<sup>५</sup> SU omit वभस्स. — N ‘वणं स्सं, U

‘वणस्सं. — P केलोसयसउंतेण, W के-

लो, TU ‘सउंदेष. — WT भणिअं.

2<sup>६</sup> W omits.

2<sup>७</sup> PORST आः. — OR ‘उत्त. — P भुञ्जि-  
यायजोगे, W सुल्लयकरणजुगो, N भुति-  
जोगो, R भुत्युल्ल<sup>१३</sup>, STU जातिभम्बक्ष-  
णजोगो.

2<sup>८</sup> N मुकः सच्चं. — P ‘सेहिंतो, N तुम्हारि-

हिन्तो, S तुम्हाहिं, T तमाहिंतो, U तु-

म्हाहिंतो. — PNTU संभाविज्जदि (TU

‘जज्जदि), S संभावोजद्द. — PWOR ज-

दि. — OR मह. — W णा मे. — P होंतिज, W हुतोउए. — STU पक्ख-

वालीओ, U पक्खपालीओ.

2<sup>९</sup> N राजावत्तोव्य, SU रा । विलोव्य. —

WORSTU कह. — P व्य, W omits;

O विअह, R विअदि.

गिरा तलिणवित्यरा तह दिणस्स वडत्तणं  
 ससी लहइ खरडणं तह अखरडबिज्जो रई।  
 गिदाहदिअहेसु विप्फुरड जस्स एस क्कमो  
 कहं ण स विही तओ खुरसिहाहि खरिडज्जइ ॥ ३ ॥  
 किं च गिउणं सलाहगिज्जो जइ सुहअसंगमो भोदि<sup>१</sup>। जदो<sup>२</sup>  
 मन्द्वरहे सिरिखरडपङ्ककालणा आ संझमोल्लंसुअं  
 लीलामज्जणमा पओससमअं साअं सुरा सीअला।  
 गिम्हे पच्छिमजामिणीगिहुवणं जं किं पि पञ्चेमुणो  
 एए पञ्च सिलीमुहा विजडणो सेसा सरा जज्जरा ॥ ४ ॥  
 विदूषकः । मा एवं भण<sup>३</sup>।  
**पराङ्मुखविच्छुरिअणाअलआदलाणं**

3<sup>a</sup> N गिहा तह ण वित्यरा जह दिणेलु दीह-  
 त्तणं. — WOR दिणेसु. — P वढुत्तणं  
 and वट्टत्तणं, OR वढुत्तणं, S पुढुत्तणं, T  
 उदं, U हुडु.

3<sup>b</sup> P लहरि, NOR लहदि. — P देखो instead of रई.

3<sup>c</sup> TU गिदाघं. — P °दियाह्सुं. W °दिभ-  
 सेसु, N °दिभसेलु, ORT °दिवसेसु. —  
 P विफुरदि, W विफुरइ, N °रंदि, OR  
 °रदि. — STU कस्स एङ्कमो, P एस  
 क्कमो.

3<sup>d</sup> WN कधं. — W स ण. — PWNO  
 तदो, R तडो. — STU कहं ण विस-  
 मेसुणो. — PNO °हि, W °सिंहाहि, R  
 °सिहाह्वं, SU °धराहि, T °धराए. — W  
 °ज्जदु, N खंडजज्जदि. OR °ज्जए.

3<sup>e</sup> N किं चा, R किं वा. — STU गिच्च.  
 — PWN सेवणिज्जो, STU सहणिज्जो

गिज्जो. — P जहि, WNOR जदि, T  
 जह ज. — W सुहिसंगमो, N लुहअज-  
 गासंगमो, STU पिअजणासमाजमो. — P  
 WN होदि, S भविसहृ, T हविसहृ,  
 U भविसदि.

4<sup>a</sup> P मन्द्वचे, NRSTU मन्द्वखे, O मज्जये.  
 — S सिरिकंठ°. — O °मुल्लंसुअं, N  
 °मोल्लंसंअं.

4<sup>b</sup> P °मन्द्वणायं पउससमये, W पउस्स°, OR  
 पदोस°, U °मन्द्वणामप्पक्षोस°, STU °स-  
 मआ. — WS सोलभा.

4<sup>c</sup> N गोहेहे. T गिमे. — PN °गिहुअयं. —  
 P omits पि; N च, ST वि.

4<sup>d</sup> P एं, W एदो, NORSTU एद.

4<sup>e</sup> NORSTU एच्चं.

5<sup>a</sup> P पंडुत्यविरिदिनाप°, W पंडुत्यवि°, SU  
 °च्छइ°. — WNORSTU °कुरिदा°. —  
 MSB. °सदाश°. — S °गादाश°.

साहारतेज्जरसपेसलपोप्फलाणं ।  
 कप्पूरपंसुपरिवासिअचन्दणाणं  
 महं णिदाहदिअहाणं वअस्त होउ ॥ ५ ॥  
 रजा । एदं उण एत्य रमणिज्जं<sup>१</sup> ।  
 सपञ्चमतरङ्गिणो सवणसीअला वेणुणो  
 समं सिसिरवारिणा वअणसीअला वारुणी ।  
 सचन्दणघणत्यणी फरिससीअला कामिणी  
 णिदाहदिअहोसहं सअलसीअलं कस्त वि ॥ ६ ॥  
 अवि अ<sup>२</sup> ।  
 लीलुत्तंसे सिरीसं सिहिणपरिसे सिन्दुवाराण हारो  
 अङ्गे ओज्जं वरिल्लं रमणपणइणी मेहला उप्पलेहिं ।  
 दोसुं दोकन्दलीसुं णवबिसवलआ कामवेज्जोवणिज्जो  
 तावातङ्केङ्गतन्तं महुसमअगमे एस वेसो ७ बलाणं ॥ ७ ॥

5<sup>a</sup> W सहारं, N सहेरं, OR साहोडविल्लं, STU साहाविभोल्लं. — WNOR °परिपेसलं, S °रसपेसणा. — PR °पोफलाणं, W °पुफलाणं, N °पोफहाणं, O °फोफ्फुलाणं.

5<sup>b</sup> OR °फंसं, T °पूरं. — PWNOR °वासिदं, T °वासिभां. — S °चुखभाणं, T °चोत्यभाणं, U °वत्यभाणं.

5<sup>c</sup> PN °दिअसाण, W °दिवसाण, ORSTU °हाण. — PNOR भोदु, STU होदु.

5<sup>d</sup> O omits रजा. — WS इदं, OR एत्यं. — PWNOR पुण. — P अत्य, W पिण. — N रमणिज्जं.

6<sup>a</sup> N सणचमं. — W वेणवी, N वेणुणा.

6<sup>b</sup> N °वारिणो.

6<sup>c</sup> OR °णणात्तली, STU °रसत्यणी. — PNR सभणसीअला, W सायखं, O सभणा° corrected to फरिस°. — T °सौदाला. 6<sup>d</sup> P °दियसोसहं, W °दिवसों, NU °दिभसों, T °दिव्वसों. — PW भण ण सीयलं, T सआलसीअलं.

7<sup>a</sup> P लौलुत्तंसो, W लौलों, OR लौलुत्तंसं. — N सरोसं त्यगं, ST सिहणं, U सिहरं. — N सिधुवारण.

7<sup>b</sup> T जहणपणइणी मेहाला.

7<sup>c</sup> P °कुंडलीसुं, TU °कंदलेसुं. — P भवविसबलया. — P कामणिज्जो मणिज्जो, W °विज्जो मणुज्जो, N °वेद्वादो मणुद्वादो, O °वेज्जो मणोक्षाः, R °वेज्जो मणोणो.

7<sup>d</sup> P तावत्तंकवमाणं, W तावातंकिङ्गतं, N

विद्वषकः । अहं उण मणामि<sup>1</sup> ।

मञ्जुरहलरहघणचन्दणपङ्किलाणं  
साअं णिसेविअणिरनारमज्जणाणं ।  
सामासु वीअणअवारिकणुविखआणं  
दासत्तणं कुणइ पञ्चसरो वहूणं ॥ ८ ॥

राजा । स्मरणमभिनीय<sup>1</sup> ।

पञ्चङ्गं णवहूवभङ्गिघणारम्मे जणे संगमो  
जाणं ताणं खणं व रत्तिदिअहा गच्छन्ति दीहा अवि ।  
जाणं ते अ मणं पि देन्ति ण इं चित्तस्स संताविणो  
ताणं जन्ति मणोरहेङ्गजणणा मासोवमा वासरा ॥ ९ ॥

भावो गिम्हेक्षितन्त्रो, OR तावातंकत्वमा-  
णं, S तासुङ्गमेकतंते, TU तासुतमेकतंतो (T  
ताउत्तं). — WR ‘गदे, O ‘समए गदे.  
— N बलणं.

7<sup>1</sup> PW पुण, S omits.

8<sup>a</sup> W मञ्जुरहसयह, OR मज्जणहसय वहलचंद-  
णं, ST मञ्जुरखियणचंदणं, U मञ्जु-  
रहसयियणचंदणं. — TU ‘सौभलाणं

8<sup>b</sup> P निसेविदं, W णिवेसिधं, NOR णिवे-  
सिदं, STU साभयहसेविदं (S ‘सेविअं).  
— TU ‘णिरंदरं’.

8<sup>c</sup> N इसोसि, STU णोसासु. — N वीअण-  
वा, STU वीअणिअ. — PWNORU  
‘कणुकिखदाणं, S ‘कणोल्लिदाणं, T ‘क-  
गृखिदाणं.

8<sup>d</sup> PW कुणदि, N वहदि, R कुणध. — W  
बहूणं, NO बलाणं, R वलाणं.

9<sup>a</sup> P पञ्चपज्ञो, W पञ्चणं, OT पञ्चमा. R प-  
ञ्चमं. — NOR ‘इअं, STU ‘चूदं’.

S ‘भंग’. — T दिणे. — WOR संगमं,  
O in the margin संगमो.

9<sup>b</sup> WOR वंछताण मणामि होति सहसा जे  
णाम हल्लोहला (W ‘हलो’); O in the  
margin as our text. — PNOSTU  
साण. — PO खणं व झूति, N कखणं  
भवति, TU खणे छ. — O दभहा. — P  
यच्छति, N वद्धति, O वट्टति.

9<sup>c</sup> P जाणं सो ण खणं पि, WOR ते णिहं ण  
खणं (W खणाणं omits ण) पि, NSTU  
जाणं ते (SU दो) अ मणामि, O in the  
margin णिच्चं जाण खणं पि. — ST दंति.  
— P नि, T omits ण. — PW र्वे,  
T र्व. — SU रित छ, T रितं छ. —  
P ते ताविणो, WOR संदाविणो, STU  
उत्ताविणो.

9<sup>d</sup> P जन्ति, N झून्ति, T ट्रिति, U ठंति. —  
P मणोरहेकं, WOR जभमि दीहरतमा.  
— NT मसोपमा. — S छसरा.

विदूषकं प्रति<sup>१</sup>। अत्यि तग्गदा का वि वज्ञा<sup>२</sup>।

विदूषकः। अत्यि<sup>३</sup>। सुणादु पिअवअस्सो<sup>४</sup>। कधेमि सुहासिदं दे<sup>५</sup>। जा सा कप्पूरमञ्जरीए रक्खाभवणे सुरङ्गा दिखा सा देवीए दिट्टा<sup>६</sup>। तदो तं सुरङ्गादुवारं देवीए पिहुलसिलासंचएणा णीरन्यं कटुअ णिबङ्गं<sup>७</sup>। अणङ्गसेणा कामसेणा कलिङ्गसेणा वसन्तसेणा विभमसेणा त्ति पञ्च चामरथारिणीओ सेणन्तणामहेआओ सहेण फर्किंदफलअकर-वालहत्याओ कारामन्दिरस रक्खाणिमित्तं पुडिदिसाए णिउज्ज्ञाओ<sup>८</sup>।

अणङ्गलेहा चन्दणलेहा चित्तलेहा मिअङ्गलेहा विभमलेह

9<sup>१</sup> P राजा विदू०, S omits.

9<sup>२</sup> PW अवि अ अत्यि, N वअस्स अत्यि, STU किं अत्यि after वता. — N त-गा, OR तत्त्वगदा.

9<sup>४</sup> P सुखेदु, W सुणदु. — STU वअस्सो.

9<sup>५</sup> PWSTU कहेमि. — P सुहासियं, W क-खसुहासियं. — P त, W ते, STU omit दे add राजा। कहेहि २। (T omits २) विदू०।

9<sup>६</sup> P जं सा, W omits सा; N जदो ष्वहुदि. OR जदो पहुदि सा. — PNOR जंजरे. — P रक्खाभवणा, N भवणादो. — P सुरंगादुवारं, N सुरंगादुआरे, O सु-रंगा, R रंगा, T सुरंगदुवारण. — PN omit दिखा; T गदा. — PNOR omit सा. — POR omit देवीए. — P दिट्टं, OR omit. — WT add राजा। तदो तदो। विदूषकः.

9<sup>७</sup> P translation only. — N तदो ष्वहुदि, OR तदो भारहिभ, SU तदो अ. — WT omit तं. — OR सुरंगा०. — W तुआरं, STU कुहरं omit देवीए. —

N बहलसिला०, STU पिंगलसिला०. —

T णीरन्ये. — W कटुइय, S करिअ. — W णिबङ्गं, NR पिहिदं, O omits; STU णिर्बाधिअ. — P देव्या एथुरसि-लासंचयेन बंधापितं नौरंधं कत्वा.

9<sup>८</sup> W अखं च before अणङ्ग०. — WOR क-लिंगसेणा कामसेणा, N कलंगसेणा वसन्त-विभमसेणा चिन्तसेणा णामधेआओ omits कामसेणा and त्ति पंच; ST विभमसेणे त्ति पंच. — PN omit सेणन्त०, WOR रेण त्ति णाम०, W देया, OR द्वेआ. — P omits सहेण-हत्याओ. — NOR omit सहेण; S सहेण वि. — W फर-किंदफलया करवालहत्या सहचारणीउ, N फारकंपिटकरवालधारिणीओ, OR फर-किंवदफारकरवालहत्याओ (O कर०), S परप्परं किं पि कलवालहत्याओ फलआद्यो, T परप्परं कंपिटकरवालहत्याओ सच्चंमाद्यो, U परप्परं कंपिटकरवालहत्याओ सफ-लाओ. — N कारामंदिरकल्ला०, SU कारामंदिरकल्ला०, T बंदिघरकल्ला०. — P देसाए, N दिसाओ, T दिसा. — S णिउज्ज्ञाओ. T णिउव्वा.

त्ति लेहनाणामहेआओ पञ्च सेरन्धीओ पुङ्गिदसिलीमुहधणुहत्या-  
ओ दक्षिणदिसाए णिवेसिदाओ<sup>9</sup>।

कुन्दमाला कञ्चणमाला बउलमाला मङ्गलमाला माणिक्क-  
माल त्ति मालनाणामहेआओ कलिदकुन्तहत्याओ तंबोलकरङ्गवा-  
हिणीओ पञ्चमदिसाए ठाविदाओ<sup>10</sup>।

अणङ्गकेली बङ्गरकेली सुन्दरकेली राअकेली कन्दप्पकेलि  
त्ति केलीअन्नाणामहेआओ फलअखगगधारिणीओ मज्जणपाली-  
ओ उत्तरदिसाए आढ़त्ताओ<sup>11</sup>।

- 9<sup>o</sup> P ता अर्णंग°. — OR चित्तलेहा चंदलेहा,  
STU चंदणलेहा (U चंदलेहा) मिअंकलेहा  
इंदुलेहा, W मियंग°. — SU लेहे त्ति. —  
PWORS omit लेहन्त°; N णामधेआओ,  
T णामहेआयो. — U omits पञ्च. — P  
युंसिटसिलीमुहधणुहत्येण निवडणिक्कद्वत्तो-  
णांगदुङ्गरधाणुक्कससण समं सरंधीसत्येण, W  
पुखितसिलीमुहधणुहत्या निवडसंन्द्वसे-  
धीसत्येण, N लेसिलीमुहहत्याओ, OR ध-  
ग्नूहत्येण णिवित्य(R धु°)सेरंधीसत्येण सह  
(R omits सह), STU धणुहृङ्गहत्याओ.  
— P दक्षिणाए दि°, N दक्षिणाए  
दि°, S दहिविहिणिसाए. — OR णि-  
वेसिआओ, S णिउत्ताओवेसिओ, T णि-  
उत्तावो.

- 9<sup>10</sup> P कुंद° कंचण° वउल° कुवलय° मंगलमाले.  
W कुंद° चंद° चंदण° मंगल° कंचणमाल.  
N कुंद° चंदण° कुवलभ° कंचण° मंगल°  
माणिक्कमाल, OR कुंद° वउल° चंदण°  
कुवलअ° माणिक्क° (R adds कंचण°)  
मंगलमाल, STU किद° कंचण° वउल°  
(T बडल°) माणिक्क° रभणमाले (S ला,  
T लं). — PT ति, N त्ति सत्त. —

PW णामधेयाउ, N माल त्ति णामधेआ-  
ओ, OR णामहेआओ, S मालणामहेओ  
पंव, T णाम. — P उहयहत्यकलिटकूंदण्या  
परिसहस्रण परिवेडिदाओ, W तह क-  
लिदकुंतहत्याउ, N णावणिसिदकुंतहत्या-  
इङ्गसहस्रेण, OR कलिदकुंदहत्याओ, S  
omits; T कंपिटकुलटौयो, U कड्डिभ-  
कोदंडलटौयो. — P तंबोलकरङ्गवाहिं, W  
तंबोलकरङ्ग°, R तंबोलकवाहिणीओ.  
S तंबोलकरंगवाहिणीओ दंडहंथाओ दहि-  
विदणिसाडिक्कोअंडलटौयो, T तंटूल°, U  
तब्बूल°. — PW ठविदाउ, N णिवेसि-  
दाओ.

- 9<sup>11</sup> T अंगकेलि वबरङ्गामराअकि त्ति. — W  
OT वङ्गर°, N कर्कर°, R पुङ्गर°, SU छ-  
छ्वर°. — PW सूंदर° राअ° कंदप्पकेलि,  
N कंदप्प° सुंदर° णोनुप्पलकेलि, OR रा-  
अ° सूंदर° कंदोदकेलि, S सुंदर° काम°  
राअकेलि, U काम° राअकेलि. — PW  
omit त्ति. — PS omit केलो; WN  
णामधेआओ, OR णामहेआओ, T के-  
लिअंत°. — P घेडियङ्गडत्तलाविडरिल्लेण  
भिच्चसहस्रेण समं, W फडयकडयल्लचि-

ताणं पि उण उवरि मन्दारवदी तरङ्गवदी कल्पोलवदी मदि-  
रावदी केलिवदि त्रि पञ्च वदीणामहेआओ कणअचित्तदगडहत्याओ  
सुहासिदपादिआओ अज्ञाकबीकिदाओ<sup>12</sup> ।  
रजा । अहो देवीए अन्तेउरस्स दासीसामग्गी<sup>13</sup> ।  
घिदूषकः । एसा देवीए सारङ्गिआ णाम सही किं पि विष्वेदुं पे-  
सिदा<sup>14</sup> ।

ततः प्रविश्वति सारङ्गिका<sup>15</sup>

सारङ्गिका । जअदु जअदु भट्टा<sup>16</sup> । देवी विष्वेदि<sup>17</sup> । अज्ज बडसावि-  
तीमहूसबोवअरणाइं केलिविमाणं आरहिअ देवेण पेक्खिद-  
बाइं ति<sup>18</sup> ।

तला विलुणविदुरिल्लाउ, N फालभखगाधा-  
रिणीओ पापिङ्गसहस्रेण समं, OR फड-  
भच्छङ्गवेलणविज्जुरिल्ला, S सफलआसि-  
लआ, T कणअवेतधारणीओ, U कणअवे-  
तदंडहत्याओ । — P मज्जण्यवालाउ, NTU  
omit; OR मज्जण्यकरीओ, S पालिआ.  
— W केलीसहेण उत्तरं । — PS आण-  
ताओ, W अठत्ताउ, T पञ्चक्रियकिदावो,  
U पञ्चक्रोकदा आणंताओ.

9<sup>12</sup> U omits. — ST असं वि, N ताणं वि.  
— PO पुण, W मज्जे, R omits; T  
उणो. — ST उवरि मन्दिरस्स. — P मदि-  
रावदी कल्पोलं तरंगं माणं केलिवदीदि,  
W मंदारं कल्पोलं तरंगं मदिरा· केलि-  
वदि, N मदिरा· केलि· कल्पोलं तरंगं  
माणवदी, OR मंदिरा· कल्पोलं अणंगं  
केलिवदि, S दारं तरंगं कल्पोलं मदिरा·  
केलिवदि. — PT ति, N पंच ति. —  
WOR omit पंच बदी·, N see below.  
— P औयाउ. — W कणयवित्, N  
परिहारकुमारीओ कणाडा·, S कणाभवेतंदो-

लिभकराओ, T omits, see iv. 9<sup>11</sup>. —

P सुहासोयपद्धियाउ, W सुहासिआ·, NS  
सुहासिअपाठि·, O सुहसिभ·, R सुहा-  
स्यभपाठि·, T सुहासिहपाठि·. — P अट्ट-  
कबीरदाओ, W अट्टकबी·, N बंदोणाम-  
धेआओ अच्छकली·, OR अच्छकली·, T  
अन्जाखबीदावो. — WNOR कदाओ. —  
PW add पंच वीणाकारीओ, N adds ति.

9<sup>13</sup> PWNOR अहो देवीए सामग्गो अंतेउरोचिदा.

9<sup>14</sup> N भो वअस्स देवीए एसा, SU एसा वि,  
T अहो instead of एसा. — W कि-  
मपि, T किं वि. — P विणवेदुमागदा,  
N णिवेदइतुं, OR विष्वविदुं किं पि, TU  
विष्वाविदुं. — S पेसिआ. — P adds  
रजा । आगच्छदु.

9<sup>15</sup> STU प्रविश्य.

9<sup>16</sup> PN omit सार· — SU जेदु, T जेदु च.  
— WN महाराओ.

9<sup>17</sup> PN देब देवी, W भट्टारकं देवी. — N  
विष्वावेदी, U वेदु.

9<sup>18</sup> P भाउभूदभादावडसावितोमहोसवे पेक्खेव-

7\*

राजा । जं आदिसदि देवी<sup>19</sup> ।

चेटो निष्कान्ता<sup>20</sup> । उभो परिकम्य प्रासादाधिरोहणं नाटयतः<sup>21</sup>  
ततः प्रविशति चर्चरे<sup>22</sup>

विदूषकः ।

मुत्ताहलिलाहरणोचआओ लासावसाणे तलिणंसुआओ ।  
सिञ्चन्ति अखोणमिमीउ पेच्छ जनाज्जलेण मणिवारण्हिं ॥ १० ॥  
इदो अ<sup>1</sup> ।

परिब्भमनीउ विचित्रबन्धं इमाउ दोसोलह णचणीओ ।  
खेलन्ति तालाणुगअप्पआओ तुहङ्गणे दीसइ दण्डरासो ॥ ११ ॥  
समंससीसा समवाहुहत्या रेहाविमुङ्बं अवराउ देन्ति ।

णाई, W भाउयाइ महूसउवयरणाईं, N  
चउत्थदिभेहे भविभ वटसावित्तिमहूसवोअ-  
करणाईं, OR वडसाहत्तोमहूसवोवअरणाईं,  
S तडाअमहूसवोवरणाई, T तटाअमहूस-  
वोवकरणाई, U तडाअमहू० — P देवेण  
केलोविमाणपासादमारुहिभ, N देवेण के-  
लिविमाणपासादमारुहिभ. — W देवेण  
देवो पिक्खदव्यव्यणि, N °दव्य, T °दव्यं.  
— P omits ति; W त्तिति, NR त्ति.  
9<sup>19</sup> P आदेशे, NS देवो आणवेदि, TU देवो  
आदिसदि.

9<sup>21</sup> NOR omit परि०. — P प्रासादरोहणं,  
W °रोहनाटितकेन, NU प्रासादारोहणं, T  
प्रासादावरोहणं.

9<sup>22</sup> PORSTU omit. — W चर्चरे.

10<sup>a</sup> N विदू० भो पेक्ख २ मोत्ता०. — S °भ-  
रणज्जलाओ, TU °भरणुज्जलाओ. —  
OR लासा०, T णच्चा०. — N चलिअं-  
सुआओ, STU तरलंसु०.

10<sup>b</sup> P सिच्चन्ति, W सिंचिति. — N अखोण-  
मिमीअ, O °मिमीओ, SU °ममीओ, T

°ममीअ पेक्ख. — P जंभज्जलेण, N जं-  
ताजा०, OR °लेहिं, STU जंतंजले०. —  
W मणिभाहणेहिं, N °वाखणेहिं, OR °धा-  
रणेहिं, STU जज्जरसिंगणेहिं.

10<sup>1</sup> PWSU omit.

11<sup>a</sup> P इदो हसंठो॒, W °मंतो॑ए, SU °मंतोओ॒.  
— WORSU इमा इदो, N विणिमि॒,  
T आमा इदो. — P दोसालह, WOR  
सोलह, N दोसोहसं, S सोडह, TU सोडस.  
— P णच्चणोओ॒, S णंवईओ॒.

11<sup>b</sup> MSS. °गद०. — PNORU °प्पदाओ॒, S  
°प्पवाओ॒, T °प्पदावो॒. — S रांगणे॒, TU  
रांगकणे॒. — POR दोस्टु॒, WN दोसदि॒,  
S omits. — P दंडरेसो॒, W डंड०, N  
दंतुरासे॒, S तहुओ॒ सो॒, TU तंडवो॒ सो॒.

12<sup>a</sup> P समंससीसमव्याहुहत्या॒, W सामंस॒, N  
°सोसं॒. — N °हत्यं॒, S सहबाहुबंध॒, U  
°बाहुबंधा॒. — N रेह॒, S रेखा॒. —  
WOR °विसुच्छा॒. — N अवराओ॒, SU  
अपराओ॒, T अपरा॒. — PS दंति॒, N  
होति॒, T दभंतो॒.

पंतीहि॒ होहि॒ लअतालबन्धं परोप्परं साहिमुहीउ चलिं ॥ १२ ॥  
 मोत्रूण अणा मणिवारआइं जन्तेहि॒ धारासलिलं खिवन्ति ।  
 पडन्ति॒ ताओ सहिआणमङ्गे॒ मणोभुवो॒ वास्तुणवाणचङ्गा ॥ १३ ॥  
 इमा॒ मसीकज्जलकालकाआ॒ तिकएडचावाउ॒ विलासिणीओ ।  
 पुलिन्दरूवेण॒ जणस्स॒ हासं॒ समोरपिच्छाहरणा॒ कुणन्ति ॥ १४ ॥  
 हत्ये॒ महामंसबलीधराओ॒ हुंकारफेङ्गारवा॒ रउहा॑ ।  
 णिसाअरीण॒ पडिसीसएहि॒ अणा॒ मसाणाहिणअं॒ कुणन्ति ॥ १५ ॥  
 का॒ वि॒ वाइअकारालहुडुक्का॒ रम्ममद्दलरवेण॒ मअच्छी॑ ।  
 दोल्लआहि॒ परिवाडिचलाहि॒ चलिकम्मकरणमिम॒ पअट्टा॑ ॥ १६ ॥

- 12<sup>b</sup> RSU पंतीहि॒, T पंतिहि॒ — P दोहि॑  
 — NSU परोप्परं, T परोप्पर॑. — WORS  
 “मुही॒, N “मुहा॒, TU “मुहोओ॒. — P  
 वूले॑, W चलंति॑, N हुवंति॑, OR अ के-  
 लि॑, S छं॑ ॥ यं॑ ॥ लि॑, T सल्लो॑, U  
 छस्सि॑.

- 13<sup>a</sup> U मोङ्गण॑. — P मणियारयाह॑, OU “धा-  
 रआह॑, R “हारआह॑, S “सारआह॑, T मु-  
 कूखभमपिधरआह॑. — N जन्तेहि॒, OR  
 जंतेण॑. — R खिवंति॑, ST खिपंति॑.

- 13<sup>b</sup> T पंठंति॑. — P सहिआणा॑ अंगे॑, WO in  
 the margin R मद्दलाणा॑ अंगे॑ (W अं-  
 गो॑), N अ पिभाणा॑ अंगे॑, O in the text  
 भविआणा॑ अंगे॑, S वि॑ पिभाणामंगे॑, TU  
 वि॑ पभाणामंगे॑ (T मंगे॑). — P मणो-  
 भवे॑, W मणोहवा॑, OR “भुओ॑ T “भवो॑.  
 — P “आणउङ्गा॑, W “वाणउङ्गा॑, N “वा-  
 णकप्पा॑, O “वाणउङ्गा॑ in the margin  
 “कोगा॑. R वाणउङ्गा॑, T “वाणचंगो॑.

- 14<sup>a</sup> N समोकज्जलकालअंगा॑, OR “कालदेहा॑,  
 S मसीमुज्जल॑, T मसीकज्जल॑, U म-  
 सीमज्जल॑. — P तिकंडचावाउ॑, N ति-

हंडहारोओ॑, OR तिङ्गंडचावाझो॑, ST ति-  
 क्कंडचावाझो॑, U तिक्कंडचावाझो॑.

- 14<sup>b</sup> WT “क्षेण॑, N “क्षणा॑. — ORST “भ-  
 रणा॑. — W करेति॑, T करेति॑.

- 15<sup>a</sup> N omits. — P महामासविलोउ॑ बाला॑,  
 W “बालोधरोउ॑, O महावंसं॑, OR “ब-  
 लोधराओ॑, STU महामंसधरोधो॑ वङ्ग॑ (T  
 बङ्ग॑) हुंकारफेङ्गार॑ (S “छिङ्गार॑, T “ऐ-  
 ङ्गार॑). — OR “रवाउ॑. — P रउहा॑,  
 OR रहा॑, SU अ रोहा॑, T अ रंदा॑.

- 15<sup>b</sup> N omits. — W णिसायरेहि॒, S “सरोण॑,  
 TU णोसाचरोण॑. — P मासाळा॑, S  
 “भिगाळ॑. — O करेति॑, R करेति॑ end of  
 the mss.

- 16<sup>a</sup> PNO वादिद॑, WT वाह्वद॑, S वाहिभ॑.  
 — P “हुङ्गा॑, NT “हुडुक्का॑, O “हुंडुक्का॑,  
 S “षिंडुक्का॑. — PWO मंदमद्दल॑. —  
 WNT “लणा॑, U “रणा॑. — WST  
 मिभच्छी॑.

- 16<sup>b</sup> PWNO भूलदाहि॒ (W “हि॑), SU दोल-  
 आहि॑, T दोल्लदाहि॑. — N पडिवाहि॒

किङ्गीकअङ्गणज्ञगमणा करुदगीइलअजन्तिअतालं ।  
 जोइणी व लअणम्बणलीलं तारणेउररवं विअन्ति ॥ १७ ॥  
 कोउहल्लवसजङ्गमवेसा वेणुवाअणपरा अवराओ ।  
 कालवेसवसहासिअलोआ ओसरन्ति पणमन्ति हसन्ति ॥ १८ ॥

प्रविश्य<sup>1</sup>

सारङ्गिका । पुरो ३ वलोक्य<sup>2</sup> । एसो महाराओ मरगटपुञ्जादो कअलीघरं अ-  
 गुप्पविट्ठो<sup>3</sup> । ता गदुओ देवीए विखाविदं णिवेदेमि<sup>4</sup> । उष्टुल्य<sup>5</sup> । जअदु  
 जअदु भट्टा<sup>6</sup> । देवी विखवेदि जधा साअंसमए तुम्हे मए परिणाइ-  
 दब त्ति<sup>7</sup> ।

चलाहिं, SU परिणाडि<sup>a</sup>, T परिवाडिचहिं.  
 — P वल्लकम्म<sup>b</sup>, W चल्ल र कम्म<sup>c</sup>,  
 N गच्छकम्म<sup>d</sup>, O चारिकम्मकरणेहि, STU  
 झल्ल<sup>e</sup>, S करम्म. — P पहटा.

17<sup>a</sup> P विविरोकदरणमणा, W कदरणज्ञण-  
 सहं, NS कद<sup>a</sup>, O किदसणज्ञणसहं,  
 T किंकिगाई किदझंझणमणा, U किद<sup>b</sup>.  
 — P कंठारीहिलयजंतिदत्ताणं, W गोदि-  
 लयजंतिद<sup>c</sup>, N गोदलभजंतितताला, O  
 गोदलअजंतितताणं, SU गोआ<sup>d</sup>, T  
 गोहृ<sup>e</sup>.

17<sup>b</sup> P योगिणो, N जोगिणो, O जोइणि, T  
 जोअणि ल्ल. — P कोलं, W O केलि�ं,  
 N किल्लं, S लअणं-णालोलं. — W र-  
 वा, N तालणेउररअं, S णेउण<sup>a</sup>. — P  
 विरयंते, N विलअंति, O विरसंति.

18<sup>a</sup> PWO कोदु<sup>a</sup>. — P हल्लजणाणंगनिवेसा,  
 N जणाणंगुलवेसो, S असगामिर<sup>b</sup>, TU  
 गमिर<sup>c</sup>. — PWNO वादण<sup>d</sup>.

18<sup>b</sup> P नासियलोयं, W भामिअ<sup>a</sup>, N हासिद<sup>b</sup>,  
 O भामिअलोकं, S कालवेअरवहासिअ<sup>c</sup>  
 corrected to कारवे<sup>d</sup>, T काअवेअरअ-

भासिअ<sup>e</sup>, U राभवेअरभहासिद<sup>f</sup>. — PW  
 उसरंति. — S असंति.

18<sup>a</sup> P omits. — WT add सारंगिका.

18<sup>b</sup> W विलोक्य.

18<sup>c</sup> PWSTU एस; PN add पुणो. — S  
 omits महाराओ, U puts it after म-  
 रण<sup>a</sup>. — P मरगयपुंज घेव, W मरगयपुंजे  
 व गदो, NO मरगभकुंजं (O पुंजं) जेल्व  
 गदो, SU मरगअ<sup>b</sup>, T मरकअ<sup>c</sup>. — PS  
 TU कदलो<sup>d</sup>, N कंदलो<sup>e</sup>. — PWN हरअं,  
 T घरमझमणुपविट्ठो, P अणुपझटा,  
 W अणुपट्ठो, N अणुपझटो, O पहटो,  
 S पविट्ठो भट्टा, U विट्ठो.

18<sup>f</sup> P ता तणद पि, N ता तणदं पि गदुभ,  
 O omits गदुभ. — N देवीविखावीविभं,  
 O विखविदं. STU देवीविखविदं. — P  
 WNT विखवेमि.

18<sup>a</sup> O जअदु once only, SU जेदु once  
 only, T जेदु २. — W महाराउ, N  
 देओ, O भट्टार.

18<sup>b</sup> W भट्टारय देवी, PNO add एदं, W इदं:  
 — STU जाह; TU add अज्ज. — N

विदूषकः । भोदि किं एदं अकराङ्कुभग्नपडणं<sup>8</sup> ।

रजा । सारङ्ग्नेण सद्वं वित्यरेण कथेसु<sup>9</sup> ।

सारङ्गिका । एदं विख्यावीअदि<sup>10</sup> । अणन्तरादिक्कन्तचदुद्दसीदिवसे देवीए पोम्मराअमई गोरी भेरवाणन्देण कदुआ पडिट्राविदा<sup>11</sup> । अअं च दिक्खाविहिप्पविट्राए देवीए विख्यत्तो जोईसरो गुरुदकिखणाणिमित्त<sup>12</sup> । भणिदं च तेण<sup>13</sup> । जइ अवस्तु दकिखणा दाद्वा ता एसा दीअटु<sup>14</sup> । तदो देवीए विख्यत्त<sup>15</sup> । जं आदिसदि भअवं ति<sup>16</sup> । पुणो वि

संद्वासमय; S adds अज्ज. — N जूअं, SU तुज्जेहि सा, T ठमं. — P मया परिणाविदबु, W शावदव्य, N शोदव्या omits ति; S शाहदेल्लो, T शाइदव्य, U शाइदव्य.

18<sup>8</sup> W भोदी, N भो, ST omit; U हेदि omits किं — P कुम्हण्ड, W कुम्ह-हृवरणं, N अकालकोहंड, O अअंड, S TU आभासादो गिवडिअं अहंड (S अ-अंड) गुफ्फेफलं (S कोहिंडफलं).

18<sup>9</sup> WO सवित्यरं omit सत्यं. — PS कहेहि, N कधेहि, T कहेस, U कहेसु. — P adds किं खेदं, W कं खेद ति, O किं एदं ति.

18<sup>10</sup> N एवं, O देव एदं, SU एवं, T omits. — T कहिज्ज.

18<sup>11</sup> P अणांतिरातिक्कंदव्यदउसोर दिवसे, W अदिक्कंतचउद्दसीदिअसे, N अणांतरातिक्कंत-चउद्दसीदिअसे, O अणांतरं णिव्यत्तवउद्द-सीदिअहे, S अणांताक्कंदव्यचउद्दीदिअहे, T अणांदराणोक्कंदव्यउद्दीदिअहे. — P पोमरायमणिक्कमणो, W पोमरायमाणिक्कमयं, N पमोराअमर्दं, O पोमराअमाणिक्कमर्द, S सोमराअमर्दं.

— W गोरि, N गोरिं. — W कदुअ भेरवाणंदस्स पासे, N कदुअ भै. — PT कदुअ. — P परित्याविदा, W पदि, N पडिट्राविदा, O पदट्रा, S पट्टाविदा, T पटविदा, U पद॒.

18<sup>12</sup> PWNO सअं. — POT अ. — P दि-क्खा गिहाद, W दिक्खा गदीहा, NO दिक्खा गहिदा, S दकिखणाविहिं पविट्राए, T दिखाविहिणिविट्राए, U दिख्याविहि-प्पविट्राए. — P तदो देवीए, W तदा तयापि, NTU omit देवीए; O तदो तए. — P विणविदो य सो, N विख्युतो.

18<sup>13</sup> O तेण जोईसरेण, TU देण. — 18<sup>14</sup> P दि, W जदि, OSTU जहू मे. — NO गुरुदकिखणा. — PWSU दाभव्या. — P एसा दोअटु, W पसादोक्यदु, N पसादोअटु महाराअस्स, O अहिलहिदो अत्यो करोअद ता एसा दोअटु, S पसोद उप्पादोअटु एदं, TU उप्पादोअटु एदं.

18<sup>15</sup> PS omit तदो. — N विख्युतं, STU भणिदं.

18<sup>16</sup> W जं आं तं कायव्यं, N आदिसति, S ऊह. — O भेरवाणंदो. — PWNSTU omit ति.

उल्लिखितं तेण<sup>17</sup>। अत्र्य एत्य लाडदेसे चरणसेणो शाम राआ<sup>18</sup>। तस्म दुहिदा घणसारमञ्जरि त्ति<sup>19</sup>। सा देवता एहिं लिहिदा जधा एसा चक्रवटिधरिणी भविस्सदि त्ति<sup>20</sup>। तदो सा महाराएण परिणेदद्वा जेण गुरुस्स वि दक्षिणा दिणा भोदि<sup>21</sup>। भट्टा वि चक्रवटी किदो भोदि<sup>22</sup>। तदो देवीए विहसिअ भणिदं जं आदिसदि भअवं त्ति<sup>23</sup>। अहं च विणवेदुं पेसिदा<sup>24</sup>। गुरुदक्षिणा वि दिणा<sup>25</sup>। विदूषकः । विहस्य<sup>26</sup>। एदं तं सीसे सप्पो देसन्नरे वेज्जो<sup>27</sup>। इध अज्ज विवाहो लाडदेसे घणसारमञ्जरी<sup>28</sup>।

18<sup>17</sup> P पुणो पुणो. — WO omit वि. — O भणिदं, STU उत्तं; PWO add च. — T तेण भैरं, U देण.

18<sup>18</sup> N अत्य एत्य. — P लाडसमंडले, W °दे-समि, NT लाट°, O लाडदेसमंडले. — W °सेणो.

18<sup>19</sup> S दुहिआ. — P °मंजरी त्ति, N °मंजरो शाम.

18<sup>20</sup> P दिवणहि, WT °सुएहिं (T °हि), N देवणहिं, O देवणहि. — P दिट्टा, W आइट्टा, NO आट्टिटा, T omits. — W NOT omit जधा; SU जह. — STU omit एसा. — P चक्रवटकारिणी, N चक्रवत्ति, T °परिणी हविस्सदि. — P omits त्ति, — T adds गिव्वाहिदं.

18<sup>21</sup> P omits. — N omits सा; O सए. — PW °राभस्येण, N °राभस्स, O °राझो. — PW परिणायिदव्वा, N °णेतव्वा, O °णायिदव्वो त्ति, TU °णेटव्वा. — N तेण. — NSTU गुरुदक्षिणा, O अम्ह गु. — NU omit दिणा; S वि दिणा. — PW भविस्सदि, O भोदु, S होइ, TU होटि

18<sup>22</sup> WNO भता. — NTU omit वि; OS अ. — O चंक्कवत्ती. — PWNO कदो, SU omit; T कोदे. — P भोत्ति, WT होटि, O भोदु त्ति, SU होइ.

18<sup>23</sup> P omits तदो; W ता. — SU विह° दे°, T भवहसिअ दे°. — PNO भणिअं, T भणिदं. — P यदा. — O आणवेदि, S आदिसइ. — PWNOS omit त्ति. — W adds तं कोरदि.

18<sup>24</sup> P तदो अहं च. — PNSTU °विदुं. — S पेसिआ.

18<sup>25</sup> P गुरुस्स वि गुड°, WNO गुरुस्स गुरु° (O दक्षिण°) SU तुहु गुड°, N °दक्षिण-णायिमित्तं. — PWNO omit वि. — W सा instead of दिणा, N omits; O दिणे त्ति. — U adds होइ.

18<sup>26</sup> O omits.

18<sup>27</sup> W ता उवक्काणं एदं. STU इदं. — PWT omit तं; N ते, U ता. — P उसोसे.

18<sup>28</sup> MSS. इह. — OS विआहो. — P लाडसे, N लाट°, STU देसन्नरे. — TU °मंजरी त्ति

राजा । किं दे भेरवाणन्दस्स पहावो परोक्षो<sup>29</sup> ।

सारद्विका । देवीए कारिदं पमदुज्जाणास्स मञ्ज्ञाद्विद्वडतरूपूले चामु-  
रडाअदण<sup>30</sup> । भेरवाणन्दो वि देवोए समं तहिं आगमिस्सदि<sup>31</sup> । त-  
गगटे आ तक्खणविहिदे कोटुअघरे विवाहो भविस्सदि<sup>32</sup> । इति परिकल्प्य  
निष्कान्ता<sup>33</sup> ।

राजा । वअस्स सब्बं एदं भेरवाणन्दस्स विअभिदं ति तक्षेमि<sup>34</sup> ।

विदृष्टकः । एवं णेदं<sup>35</sup> । ण हु मअलज्ज्वणं अन्तरेण अखो मिअङ्गम-  
णिपुत्रलिअं पञ्ज्ञरावेदि सेहालिआकुसुमुक्तरं वा करेदि<sup>36</sup> ।

प्रविश्य<sup>37</sup>

18<sup>29</sup> P ते पुण, N ते, O omits; STU देण.  
— N भेरवाणांदप्पहावो. S भेरवाणांदय-  
भावेण. P पहावा, TU पहावेण. — P  
परोक्षेवा, W परोक्षो, N ण प्रक्षक्षो,  
S अवरक्षो, T ण सकोभदि विदृ, U  
अपरोक्षो. — O adds दे तां प्रति कहिं  
स संपदं भेरवाणांदो.

18<sup>30</sup> P देवो, STU omit. — PNO कारिद,  
W दे. — W पमुज्जाणास्स, TU उज्जा-  
ण. — POU उद्गुटे. — P उरंपूल, N  
उबउलतठु, S उठण. — P चामुंडाभदणे,  
WN उडाभभणे, O उडाभवणे, STU  
चामुंडाए भाअदणं (S उणं).

18<sup>31</sup> O भेर०. — PWNOS omit वि. —  
PWN देवो omit समं. — PWNOTU  
omit तहिं. — SU आभमिस्सदि, T  
आमिस्सदि.

18<sup>32</sup> P उभौ अगदो, W अगदो, N ता अ-  
ज्ज. O ता सज्ज, TU तगद. — NO  
TU omit अ. — W तक्खणविहिदा,  
NO दक्खणविहिदो, S तंकाल०, TU  
तङ्काल०, U विहिष. — P कोटुहनय.

W केअईलदाहरए, N कोऊहुहरधे, O  
कोऊहुलेना. — PNOSU omit भवि-  
स्सदि; T हविस्सदि. — PWNO add  
ता इह ज्जेव (P येव, O ज्जेव) देवेण  
ठाठव्यं (P गंदव्यं, W गंतव्यं).

18<sup>33</sup> P omits इति. — ST omit परिकल्प्य.

18<sup>34</sup> W राजा साकूतं. — WNU सच्चं. —  
W वियंभिय, N विज्जुभियं, O विझ-  
भियं ST भेरवाणांदविहिदं, U भद्रवा-  
णांदविहिअं. — PS omit ति; WT ति.  
— P तङ्कोमि.

18<sup>35</sup> OSTU एव्यं. — N षेदं, SU षदं.

18<sup>36</sup> NU मिअंकल०, OST मिअल०. — P  
मयंक०, W मियंकपुत्रलियं, O उपत्तलिं. —  
PO पञ्जरावेदि, W पञ्चवेदि, N प्रसा-  
दिदि, S षेद०, U पञ्चरिवेदि. — W  
ण हु सरभसमीरमंतरेण सेहा०, N ण हु  
उदुसमअमंतरेण सेहा०. — P उकुसुमङ्गोर०,  
W उकुसुमुक्तरो, TU उकुसुमफुङ्गार०. —  
PO विकरेदि, WN किरेदि, S करेद०, U  
करोदि.

18<sup>37</sup> NO ततः प्रविशति.

भैरवानन्दः । इअं सा वडतरूमूले णिब्भिलास्स सुरङ्गादुवारस्स पिधाणं चामुण्डा<sup>38</sup> । तां छक्तेन प्रणम्य<sup>39</sup> ।

कप्पन्नतकेलिभवणे कालस्स पुरो ९ सुराण रुहिरसुरं ।

जअङ्ग पिअन्ती काली परमेष्टिकवालचसएण ॥ १९ ॥

प्रविश्योपविश्य च<sup>1</sup> । अज्ज वि ण णिगगच्छदि सुरङ्गादुवारेण कप्पूरम-ज्जरी<sup>2</sup> ।

ततः प्रविश्यति सुरङ्गाद्वारोद्धाटितकेन कर्पूरमज्जरी<sup>3</sup>  
कर्पूरमज्जरी । भअवं पणमामि<sup>4</sup> ।

भैरवानन्दः । उइदं वरं लहसु<sup>5</sup> । इध ज्जेव उवविस<sup>6</sup> ।

कर्पूरमज्जरी उपविश्यति<sup>7</sup>

भैरवानन्दः । स्वगतम<sup>8</sup> । अज्ज वि ण एटि देवी<sup>9</sup> ।

प्रविश्य<sup>10</sup>

18<sup>a</sup> P एदं तं, O इदं वडतरूमूलणिब्भिल, SU

वडभरू, T वउसाहिं । — W णिकंतस्स,

N विनिहिदस्स । — O सुरंगा । — N

•दुआरस्स । — P पिधाण, W विधाने,

N पिहाण, OSU पिहाण, T पिधाण । —

W चामुण्डास्ते, O omits; T चामुण्डाअ-

दण । — WO add इह (O एत्य) ज्जेव

(O ज्जेव्य) खणमेत्तं चिट्ठामि ।

18<sup>b</sup> PN omit तां; W चामुण्डा, O चामुण्डां

— SU झतांज्जलिः प्रणम्य । — N adds

पटति ।

19<sup>a</sup> P ‘भुवणा कोलस्स । — WNS omit पुरो ।

— P सुराराण, WN पुराण, O सुरासुर,

ST सुरासुराण (T णं) । — W रुहिरसु-

रुरं, N रुहिरसंपूर्णं ।

19<sup>b</sup> PNO जअदि । — N चंडो परमेण्ठो । —

T •कपालचसएया ।

19<sup>c</sup> P प्रविश्योपवि वि. OSTU •श्योपस्त्य । —

NO omit च

19<sup>d</sup> O कहं अज्ज वि । — P निगच्छदि, N

आभछदि, S णिगच्छद्व । — O सुरंगा-

— NO •दुआरेण ।

19<sup>e</sup> U omits ततः । — W •द्धाटननाटितकेन,

NSU सुरंगोद्धाटितकेन, T सुरंगोटितकेन.

19<sup>f</sup> TU कर्पूः पुरोवलोक्य । — P पणमिज्जसि,

WO पणमिज्जसि, N पणमिज्जसि ।

19<sup>g</sup> P उच्चिदं, W पुति इछियं, N उच्चिदं, S

वच्छे इमं, T उदर्द्व । — P वर । — W

लह, OT लहेसु, S लहेहि, U लहसु ।

19<sup>h</sup> N omits । — MSS. इह । — P येव,

O ज्जेव्य, SU एव्य, T यव्य । — P

उपससु । W उपविस, O उवविससु, SU

उवविसोभदु (S उप०), T उवविसडि ।

19<sup>i</sup> PNSU omit । — W कर्पूः तथा झत्वा.

— T omits उपविश्यति ।

19<sup>j</sup> PNOSTU omit भैर०; W स्व० भैर० । —

OS omit स्वगतम ।

19<sup>k</sup> O कहं अज्ज । — STU ण एटि अज्ज

राज्ञे । परिक्रम्य पुरो ऽ वलोक्य च<sup>11</sup> । इअं भअवदी चामुण्डा<sup>13</sup> । प्रणम्यावलोक्य च<sup>18</sup> । इअं कप्पूरमञ्जरी<sup>14</sup> । ता किं खेदं<sup>15</sup> । भैवानन्दं प्रति<sup>16</sup> । इदं विष्णवीअदि णिअभवणे विवाहसामग्गिं कदुअ आअद म्हि<sup>17</sup> । ता गेण्हाअ आगमिस्सं<sup>18</sup> ।

भैवानन्दः । वच्छे एवं करीअदु<sup>19</sup> ।

राज्ञी व्यावृत्य परिक्रामति<sup>20</sup>

भैवानन्दः । विहृत्य स्वगतम<sup>21</sup> । इअं कप्पूरमञ्जरीठाणं अखेसिदुं गदा<sup>22</sup> । प्रकाशम<sup>23</sup> । पुत्रि कप्पूरमञ्जरि सुरङ्गादुवारेण ज्ञेव तुरिदपदं गदुअ सद्गाणे चिटू<sup>24</sup> । देवीए आगमणे पुणो आगन्तवं<sup>25</sup> ।

कर्षूरमञ्जरी तथा करोति<sup>26</sup>

वि. — N णो गछदि. — P कलावदी देवी.

19<sup>11</sup> WT राज्ञे २, S देवी and omits the rest. — TU omit परिक्रम्य. — W

विलोक्य. — P omits च; TU स्य.

19<sup>12</sup>,<sup>13</sup> O भअवं पणमामि । भैर । विरं जोअ उवविस्सु । देवी.

19<sup>12</sup> P भयं, W अए इयं. — P भगवती देवी चा०, W भवदो, SU वई०

19<sup>13</sup> PN प्रविश्यावलोक्य च, STU omit.

19<sup>14</sup> P अए इअं, W अध इयं, N इदो इअं, O अए कप्पूं इअं, T इअं अ.

19<sup>15</sup> NSTU एठं, O खेदं.

19<sup>16</sup> T प्रकाशं भैर० प्रति.

19<sup>17</sup> W इयं, O भअवं इदं. — P विष्णवीयि सि णियमुण्डे, O भवणं. — P कदुय

विवाहसामग्गिं, N कदुअ वि०, O गदुअ वि०. — WT सामग्गी, S विआह०. —

PW आगद म्हि०, O omits; T आदंक्षि०.

19<sup>18</sup> P ततो, WN तदो तं, O omits; SU तं. — PO गेण्हाविभ, N गण्हाविभ, S गाहिभ. — ST आअमिस्सं.

19<sup>19</sup> PNOT वत्से. — SU इदं, T एव्यं. — WO कोरदु, S करद्व, TU किरदु.

19<sup>20</sup> P व्यावृत्ति, S omits.

19<sup>21</sup> TU omit विहृत्य.

19<sup>22</sup> P omits इअं. — P कर्षूरमञ्जरी इति गेहमणेसिदुं, W मंजरोघरं, SU जारिं द्वाणं — W गदा इति निक्रांता.

19<sup>23</sup> O प्रकाशं कर्षूरमञ्जरीं प्रति.

19<sup>24</sup> NOT मंजरो. — P त्वं सुरंगाद्वारेण, N दुआरेण, O सुरंगादवीरं. — P घ्येव, N जेव्य, O ज्ञेव्य, STU omit. — P तुरिदपद, N तुरिदं पदं, SU तुवरिभं, T तुरिभ०. — P गदुय, W गद्वाभ. — P पांण्डे, W णिअभवणे, T संगणे. — P विटू.

19<sup>25</sup> PWS देवी. — O आगमणेणा, STU आभमणे. — O पुणो वि, S इह पुणो वि, TU पुणो इह. — W आतंतव्यं, STU आअं, TU दक्षं.

19<sup>26</sup> PU omit. — W कर्षूं । इ भअवं आवेदि । इति निक्रांता, N कर्षूं दुक्करं

राज्ञे । इदं रक्खाधरं<sup>27</sup> । प्रविश्यावलोक्य च स्वगतम<sup>28</sup> । अए इअं कप्पूरम-  
ञ्जरी<sup>29</sup> । सा का वि सारिक्षा दिद्वा<sup>30</sup> । प्रकाशम<sup>31</sup> । वच्छे कप्पूरमञ्जरि  
कीदिसं दे सरीरं<sup>32</sup> । आकाशे<sup>33</sup> । किं भणासि<sup>34</sup> । मह सिरोवेअणा समु-  
प्पण त्ति<sup>35</sup> । स्वगतम<sup>36</sup> । ता पुणो तहिं गमिस्सं<sup>37</sup> । प्रविश्य पार्ष्वायवलोक्य<sup>38</sup> ।  
हला सहीओ विवाहोवअरणाइं लहुं गेणिहआ आअच्छध<sup>39</sup> । इति  
परिक्रामति<sup>40</sup> ।

प्रविश्य कर्पूरमञ्जरी तथैवास्ते<sup>41</sup>

राज्ञे । पुरो ऽवलोक्य<sup>42</sup> । इअं कप्पूरमञ्जरी<sup>43</sup> ।

भैरवानन्दः । वच्छे विब्ममलेहे आणीदाइं विवाहोवअरणाइं<sup>44</sup> ।

करोदि, O कर्पूः । जं भवं आणवेदि ति  
निक्रांता.

19<sup>27</sup> PNS देवो, O राज्ञे निरूप. — NST  
एदं. — P रखगेहं, N रक्खागेहं, O  
रक्खाभवणं.

19<sup>28</sup> S omits च. — PWNO omit स्वं.

19<sup>29</sup> TU omit भए.

19<sup>30</sup> N omits सा; P adds पुण. — P  
साक्षा, W सारक्षिभा, N सदिष्ठा, O  
रस्सा सारिक्षय, S सारिक्षो, T सरिष,  
U सरिक्षो. — P विक्षिदा, W भवा,  
N मद पि, O चिदुदि.

19<sup>31</sup> PWNO omit.

19<sup>32</sup> PN घत्से. — PNOT ऋंजरो. — N  
किदिसं, S कौरिसं, TU केरिसं.

19<sup>34</sup> WNSTU भणासि.

19<sup>35</sup> N सच्चा मह, TU omit मह. — P  
सिरोवेणा, W सिरेवेभणा, N सरोवेभणा.  
O वेभणा. — PWNO omit समु. —  
TU व्यष्टे. — PWN omit ति. —

S adds ता सेरं सुप्पोभदु, TU सेरं सु-  
प्पोभद.

19<sup>36</sup> P देवो, WO राज्ञे, NU राज्ञे स्वं, S  
omits.

19<sup>37</sup> TU omit ता. — U पुणो ति.

19<sup>38</sup> S omits प्रविश्य; T प्रकां. — PN पा-  
र्ष्वतोष्वलोक्य O पार्ष्वमं, STU पर्ष्वादयं;  
O adds च.

19<sup>39</sup> W हेला. — PS omit सहोओ; N सु-  
खोभो. — P गरणाहं, W गाह, N  
करणाहं, S विआहो, T होवरणं, U  
होवभरणं. — P इह, WN लहु, STU  
omit. — W गियहुअ, SU गियहुअ. —  
P आगच्छय, W आगच्छध, N आभध,  
O आगमिस्सध, STU आअच्छह.

19<sup>41</sup> P omits प्रविश्य; O कर्पूः प्रविश्य.

19<sup>42</sup> S देवो. — PN add च. S adds स्वं.

19<sup>44</sup> P कालवदि, TU मिअंकलेहे; SU add  
किं. — WO भाणिदाहं, S भाणिभाह. —  
P गरणाहं, N उकरणाहं, S वि-  
आहो, SU गाह, T करणाहं.

राज्ञो । अध इ<sup>45</sup> । किं उण घणसारमञ्चरीसमुड्दाइं आहरणाइं विसु-

मरिदाइं<sup>46</sup> । ता पुणो गमिसं<sup>47</sup> ।

भैरवानन्दः । एवं भोदु<sup>48</sup> ।

देवो निष्क्रामति नाटितकेन<sup>49</sup>

भैरवानन्दः । पुत्रि कप्पूरमञ्चरि तं जेव करीअटु<sup>50</sup> ।

कूर्मज्जरे निष्क्रान्ता<sup>51</sup>

राज्ञो । रक्षाग्नहप्रवेशं नाटयति कूर्मज्जरे दृष्ट्या<sup>52</sup> । अए सारिक्खदाए विण्डिद  
म्हि<sup>53</sup> । स्वगतम<sup>54</sup> । झाणविमाणेण णिविग्धं परिसप्पिणा तं आणेदि  
जोईसरो<sup>55</sup> । प्रकाशम<sup>56</sup> । सहीओ जं जं णिवेदिं तं गेणिहआ आअ-  
च्छध<sup>57</sup> । चामुण्डायतनप्रवेशनाटितकेन तामवलोक्य<sup>58</sup> । अहो सारिक्खदा<sup>59</sup> ।

19<sup>45</sup> WNSTU देवो. — PNO आणोदाइं,  
W omits; STU अह इ.

19<sup>46</sup> PWO पुण. — P मंजरोए समुचिताइं,  
WNO °समुचि°, S °दाइ, T समुचिआं,  
U °द्वाइ. — PNSU आभरणाइं (SU  
°इ), T आभलणाइं. — P वीसरि°, W  
वीसरियाइं, SU °दाइ.

19<sup>48</sup> STU एवं. — PO कोरदु, N करीअटु,  
STU omit भोदु.

19<sup>49</sup> P omits देवो; WOTU राज्ञो. — W  
निष्क्रम्य, ST निष्क्रमणं, U निष्क्रामं. —  
S नाटयति.

19<sup>50</sup> STU omit पुत्रि. — P तं ज्ञेव, W  
तं ज्ञेव, N तह ज्ञेव, O तह ज्ञेव,  
S तुए वि तहिं, T तुमं वि तं ज्ञेव, U  
तुए वि तं चेभ. — PWO कोरदु, S  
गंतंव, TU करीअटु.

19<sup>51</sup> S नायिका पूर्ववदाचरति, TU नायिका  
निष्क्रान्ता.

19<sup>52</sup> WOU देवो, N राज्ञो राजा च, S omits.

— W °गहे. — N नाटयतः. — STU  
नायिकां दृष्ट्या. — S adds स्व.

19<sup>53</sup> P सारिच्छणा, W सिरिक्खणा, N सा-  
रिक्खणा, STU सारिच्छण. — N वि-  
ण्डिद, O विदंविद, STU विष्णलच्छ.

19<sup>54</sup> S omits.

19<sup>55</sup> O णिविग्धपरिसप्पिणा झाणा°, S °वि-  
क्खादेण, TU °विक्खायेण. — P णिविग्ध-  
परिसप्पिणा, W णिविग्धं परिसप्पिणे अ-  
प्पणो, N णिदिठं परिसप्पणं, STU  
णिविग्धेण. — PO तामाणेदि, W तं  
तमाणेदि, N तमाणेदि, S तं आणोइ,  
TU पुरिसं (T पुरसं) इत्यिथं वा आणो-  
दि (U णोइ). — P महाजोगोसरो, W  
महाजोइ, N महाजोओ.

19<sup>56</sup> WNSTU omit.

19<sup>57-59</sup> WNSTU omit सहीओ. — N जं  
once only, ST omit; U जो. — W  
णिवेदिवव्यं, ST विवाहोद्वाइं (S °इ),  
U विवाहोद्वदो. — PO तं तं, W तं  
लहुअं. NST omit. — O गेणिअ, S

भेरवानन्दः । देवि उवविस महाराओ वि आअदो ज्जेव वटुदि<sup>60</sup> ।

ततः प्रविशति राजा विदूषकः कुरहिका च<sup>61</sup>

भेरवानन्दः । आसणं आसणं महाराअस्स<sup>62</sup> ।

सर्वे यथोचितमुपविशन्ति<sup>63</sup>

राजा । एसा सरीरिणी मअरड्डअपालित्तिआ देहन्तरसंठिदा सिङ्गार-  
सवरचावलटू दिवसंचारिणी पुखिमाचन्दचन्दिआ<sup>64</sup> । अवि अ-  
गुणगणमाणिक्कमञ्जूसा रदणमई बाउहिआ<sup>65</sup> । तधा अ एसा विसा-  
रिणी कुसुमणिभरा महुलच्छी<sup>66</sup> । किं च<sup>67</sup> ।

गणिहभ, U गणिहआ. — P आगदा, W गठध, S आभच्छस, T आभछझ, U आ-  
शंक्षम्ह. — W °यतनेष्ट, N °यतननाटि-  
तकेन, S चामुंडाश्वं प्रविश्य तामवं स्व,  
TU चामुंडामटपदवेष्यं नाटयति प्रविश्य  
कर्पूरमंजरो पूर्ववदास्ते. — W तामलोक्य,  
TU राज्ञो तामवं. — W सारक्षिदा २.  
N सरिछअं, SU सरिछ्छं, T सरिछं.

19<sup>60</sup> P घत्से कलाषदि, W देवी. — WO  
उवविससु. — WTU omit वि. — PW  
आगदो. — P घ्येव, NO ज्जेव, STU  
एव्य and omit वटुदि.

19<sup>61</sup> T विदूषकच्च. — O सारंगिका च.

19<sup>62</sup> N omits भेर०. — WNS आसणं once  
only. — PSTU omit महाराअस्स.

19<sup>64</sup> N राजा नायिकां प्रति, TU राजा स्व. —  
WO एसा सा. — W कर्पूरमंजरो सार-  
क्षिया विलासघरणां instead of सरो-  
रिणी. — P °च्छयापालिया, W °च्छयप-  
रिच्छिभा, N मअद्धअपालिच्छिभा, O मभ-

रद्धअस्स सव्याधिभा सत्तो, STU °णलि-  
तज्ञा. — P देहंतरं सटुदि, N देहंतरेण  
संठिभा, STU omit. — P °सबधण्णु-  
लटू, W °सबर°, N सिंगाररसचावलिठ्ठै,  
O °संचअवावलटू, STU सिंगारसमर°, T  
°चाप°. — N दिभस°, ST दिभह°. —  
P पुणमुदिया, W पुखिमाइंद°, NO °अंद°,  
STU पुखचंद°.

19<sup>65</sup> S मझे, TU अवि अ मझे. — P पहू-  
यगुणगणिक्कमञ्जूसा, W एसा गुणगणगा-  
णिक्कसुत्तिया, N प्यगुणगुण°, O प्यगुण-  
गण°, S गुणगणण°. — BNOSTU  
रअण°, P गमयी, W मणिऊण मणस्स.  
— BPO अंजणास्स सत्ताआ, W बाउ-  
गिभा, N अंजणासलाभा, STU पुन्निभा.

19<sup>66</sup> P omits. — W ज्जधा सु, N ज्जधा अ,  
O ज्जधा, SU ज्जहा, T omits. —  
STU omit एसा. — B आरणकुसुममा-  
णिष्च, W लावणकुसुमणिसणा, N रअ-  
णेकुसुमणिउणा, O अरणकुसुमणिपणा,  
STU विसारिणी कुसुमणिभरा. — O  
महुलटू.

भुवणजअपडाआ रूवरेहा इमीए  
 जह तह णअणाणं गोअरं जस्स जाइ।  
 वसइ मअरकेऊ तस्स चित्ते विचित्ते  
 वलइअधगुदरडो पुह्लिएहिं सरेहिं ॥ २० ॥

विदूषकः । जनान्तिकम्<sup>१</sup> । सच्चं किदं तए आहाणां<sup>२</sup> । तडं गदाए वि णावाए  
 ण वीससीअदि<sup>३</sup> । ता तुगिह्को चिटू<sup>४</sup> ।  
 राज्ञौ । कुरङ्किं प्रति<sup>५</sup> । कुरङ्गिए तुमं महाराअस्स विवाहणेवच्छं कुण  
 सारङ्गिआ वि घणसारमञ्जरीए कोरेटु<sup>६</sup> ।

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20<sup>a</sup> P °जणपडाया, W भुभणजयपडीया, N °जणवताआ, O °वडाआ, T °पदाआ. — WN रुभं, STU रूवसोहा.

20<sup>b</sup> BPO जह जह, T तह तह. — B गो-अरे, N गोरसं. — BWNO जाइ, P दि.

20<sup>c</sup> PSTU णाभणावलणासखा (P वयण°, PT °चलण°) पेसिदो तस्स मखे. — O चस-दि. — B मयरधो, W मयरझो, N °केतु, O °केटु. — N विचित्तो.

20<sup>d</sup> W वलईय°, N वलइद°. — B पुंदेहिं, P पुंखिदोसू, WNO पुंखिदेहिं, STU पुंखिदेसू. — PSTU अणांगो, W ससरे-हिं.

20<sup>e</sup> B जनान्तिकं । एकांते, PN जनान्तिकेन.

20<sup>f</sup> O वअस्स सच्चं, P सत्त्वं, T सच्चं. — B कायं, PW कदं, O omits, S एटाए ग-हिदं, U एआए गहिदं. — P ते, OSU omit; T तोए. — P आहणायं, O आ-हणाअं सुणासु, S आभलणं, TU आभरणं; S adds किं दु, TU किं तु.

20<sup>g</sup> B तदंगिदाए, PN तडंगदाए, W महाण-

यतडगदाए, O तडगदाए, ST तगदेण, U तगगणा. — NSTU omit वि. — B गोकाए, PW णावाए, N णोआए, O णाविआए, SU विआरेण, T विआए. — B वीससदि, WOSU विस्सोअदि, T विसिभदि.

20<sup>h</sup> O omits. — S तं. — PWNSTU तु-रह्योको. — P चिटू, STU चिटूमि. — WO add पियवयस्स (W only) तुमं म-अणासरप्पहारजज्जरिद(O °ज्जरिभ°)हिभञ्चं सदं कुरकुराअंतं (O कुरकुराअंतं) सुणिअ देखो तुहु अहिप्पाअं सुणिस्सदि (O सुणि-स्सदि । तुपिच्छञ्चं चिटू) । भेरवानंदः । वक्ते (W only) पतं विवाहमंगलमुहुसं ता महाराअस्स किजजटु जाधोचिदं तए पडि-वणं (W जहोचिदप्पहिं).

20<sup>i</sup> U omits राज्ञौ. — BO omit कुर° प्रति.

20<sup>j</sup> B कुरंगोए, STU omit. — N तुभं. — B णोवत्यं, P °निवत्यं, N णोवछं, OS विआहू. — PWNO कुर, S कु. — B

इत्युभे अप्युभयोर्विवाहघटनां नाटयतः<sup>7</sup>

भैरवानन्दः । उवज्ञाओ हङ्कारीअटु<sup>8</sup> ।

राज्ञौ । एसो सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स उवज्ञाओ  
अज्जकविज्ञलो चिटुदि<sup>9</sup> । ता करेदु अग्गिआरिअं<sup>10</sup> ।

विदूषकः । एस सज्जो मिह<sup>11</sup> । भो वअस्स उत्तरीए गरिणं दाइसं दाव<sup>12</sup> ।  
हत्येण हत्यं गेरह कप्पूरमञ्जरीए<sup>13</sup> ।

राज्ञौ चमत्कृत्य सविषादमवलोकयति<sup>14</sup>

सारंगीया, P सारंगिए. — PNSTU omit  
वि. — NT करेदु, O कोरदु.

20<sup>7</sup> BO इत्युभयोर्विवाहं, PN वाहकरणं,  
STU उभे तह इत्युभयोर्विवाहालेकारं (S  
तहे ति उभं, T वाहनेपथं) कुरुतः.

20<sup>8</sup> WO भैरं वक्ष्ये. — B उवज्ञाय, O उ-  
वज्ञाओ. — B छङ्करियदु, T अङ्का-  
रिअदु.

20<sup>9</sup> BS omit राज्ञौ; TU देवी. — B उ-  
पाध्याय आर्यकपिंजलस्तिष्ठति. — PW  
NO read अज्जउत्त एसो वि (O omits)  
and omit सअलं अज्जं; S सअलसो-  
त्तिअमोलिमण्डणं अज्जउत्तस्स एस, TU एस  
सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स. —  
P उज्जात, O उच्चज्ञाओ. — PN वि-  
विंजलओ, STU व्याहंजलो; S adds ति.  
— T चिट्ठ.

20<sup>10</sup> P भैरवानन्द ता करेदु, O कोरदु, STU  
करोअदु. — B अग्गारियं, P अग्गिआ-  
रियं, N अग्गिआरिअ, STU अग्गिकर्जं.

20<sup>11</sup> O यिदूः त्वरितमुत्थाय. — BPWO omit

एस सज्जोमिह, TU omit एस. — S  
omits मिह.

20<sup>12</sup> ST omit भो वअस्स; U ता वअस्स. —  
N उत्तोरीए, O उत्तोरोभयपडस्स, S उत्त-  
रोभ, T उत्तरिवक्ते, U omits उत्तं-दाव.  
— B गठिं, N गंठी, T गथिं. — B  
दयस्स, N देविस्स, O दद्वस्स, S omits;  
T वणहामि. — N ताब, S omits.

20<sup>13</sup> B हस्ते हस्तं गहाण कप्पूरमञ्जर्याः, W  
परिणेदु महारात कप्पूरमञ्जरि इति हस्ते  
हस्तं गहायति कर्पूरमञ्जर्याः, O तुमं ह-  
त्येण, T वअस्स हत्येण, U गहाण ह-  
त्येण. — N हत्यं, SU हत्यंगुदं. — P  
गेरहे, N गेपिहामि, SU omit; T कप्पूरं  
गिदाण.

20<sup>14</sup> BP इति राज्ञौ चमत्कृत्य (P ता), W  
राज्ञौ इत्याकार्ये स्वगतं किं नेदं इति च-  
मत्कृत्य, N इति भन्ता संमुहे इत्यमप्य-  
अदि इति संस्कृत्य, O इति चमत्कृत्य  
कथं भुल्लो हूं, S राज्ञौ च सविषादमा-  
लो, TU देवी etc.

भैरवानन्दः । सुटुदरं भुज्ञो सि<sup>15</sup> । जदो कप्पूरमञ्जरीए घणसारमञ्जरि त्ति  
णामन्तरं<sup>16</sup> ।

गाजा । करमादाय<sup>17</sup> ।

जे करात्ता तिमिसमुद्धफलाण सन्ति

जे केअईकुसुमगञ्चदलावलीसु ।

पंसेण शूण तुह मञ्ज्ञ सरीरदिशा

ते सुन्दरीअ बहला पुलअङ्कुराली ॥ २१ ॥

विदूषकः । भो वअस्स भामरीओ दिज्जन्तु हुदवहे लाआमोक्तो क-  
रीअदु<sup>1</sup> ।

20<sup>15</sup> B omits भैर; O भैरं तस्य भावमुप-  
लभ्य विदूषकं प्रति; S reads भैरं वच्छे  
पडिसिद्ध, and then follows a lacuna  
which a second hand has filled  
out as in U; TU भैरं । वच्छे किं गु  
पडिसिद्धादरं विअ पुलोरसि (T विलोर-  
सि). — SU omit सुटु-सि. — B  
सुटुदरं, W उच्चन्द्राभ सुटुदरं, N तुअं  
सुठुतरं, T सुटुअं. — P भल्लो,  
N भौलो, T भता. — W ससि,  
T सो.

20<sup>16</sup> O जारं, T अदो. — SU कप्पूरमञ्जरि  
त्ति. — BPSU घणसारमञ्जरीए, W  
मञ्जर, NO मञ्जरो, T omits. — B  
क्षुति, POSTU omit. — B नामधेयं-  
तरं, P किमतंतरं, W अपरं नामंतरं, STU  
णामंतरं यदं.

20<sup>17</sup> ST add स्वगतं.

21 B केअईतिउस्स कंटया ते सुंदरोय कारफंस-  
रोमांचावलीयिज्जिदा धुवं.

21<sup>a</sup> P जे क वि बालतिस्स फले वसंति, W

जे के वि ते तिउसमुद्धफलेसु कुंति, N  
तिउसमुद्धफले ण संति, O तिउसमुद्धफ-  
लाण हौंति, S तिमिसबंधफलाण.

21<sup>b</sup> P ये, N ते. — PWN गंधदला०, O  
गुङ्कदलावलीसु, SU लोय.

21<sup>c</sup> ST पंसेण. — P दूह तुह मञ्जुसरोरजाया,  
W दूण तुह मञ्ज्ञ सरीरतुल्ला, N तुइश्च  
पुण मञ्ज्ञ सरारतुल्ला, O गूणमिह मञ्ज्ञ  
सरोरजोअस्स, STU ताण तह (T इह)  
मञ्ज्ञ सरोरदिशा.

21<sup>d</sup> T दे. — PNO सुंदरोय. — P अहुपुल-  
यंकुरालू, W वहलं पुलअंकुरिल्ला, NSTU  
वहला (NT व) पुलअंकुरालौ, O युलआ  
वहला यउता.

21<sup>e</sup> B भो वथस्स । ता भामरोउ दिज्जउ । हु-  
यवहे लाजा द्विष्टं, P वामरियाउ दि-  
ज्जंतु, हुयसे लज्जामोषकं कोरदु, W भो  
वथस्स भामरोउ दिज्जंतु हुयवहे लाजा  
द्विष्टज्जंतु, N भो वथस्स ग्वर्जलिभहु-  
अवहभमरोओ दिज्जदु हुअवहे जलांज-

राजा सर्वं तथैव नाटयति<sup>2</sup> । नायिका सलज्जा तिष्ठति<sup>3</sup> । राजा विवाहं निर्वर्त्य सोत्साहं यथार्हं सर्वान्समभ्यर्थं चक्रवर्ती भूत्वा आसां चक्रे<sup>4</sup> ।

नेष्ये<sup>5</sup>

लोओ क्रिबपदु, O भो वक्षस्स भामरिओ  
दिज्जंतु वद्गुलाजंजलीओ खिण्डुः, S व-  
क्षस्स पञ्जलिए हुअवहे आहुदी दिज्जद् ।  
(lacuna) क्लो । तुवरिअपदं दिज्जउ भ-  
मरीओ, TU वक्षस्स पञ्जलिदे (U ए)  
हुदवहे आहुदी दिज्जउ (T ए) करउ  
लाआमोक्लो । तुवरिअपदं करोभदु सत-  
पटी परिक्लो.

21<sup>2-4</sup> B भामर्या नाटयंति । नायिका धूमेन व्यावृतमुखो । राज्ञी सपरिवारा निःक्रांता, P भामर्यो नाटयतः । नायिका धूमेन विमुखो । राज्ञी परिवारा निःक्रांता । राजा सर्वं करोति विवादं निवर्त्य सोत्साहं स-  
व्यानिपि यथाहमभ्यर्थं विसर्ज्य चा चक्रवर्ती भूत्वा तथा सह आसां चक्रे सहर्षां, W भामर्या नाटयंति नायिका धूमेन व्यावृतमुखो । राज्ञी सपरिवारा निःक्रांता । सव्यायां प-  
च्चक्खं परिणीदा कप्पूरमंजरी, N राजा भग्यं नाटयति । नायिका धूमेन व्यावृ-  
तमुखो तिष्ठति । राज्ञी सपरिवारा निः-  
क्रांता, O राजा तथा करोति, S इति परिणयति.

21<sup>5-24</sup> BPW omit. — N भैरवा । वि-  
वाहे दक्षिणा दिज्जदु आचरिभस्स ।  
राजा । दिज्जदु । वक्षस्स मामसक्षं ते  
दिक्षं । विदु । सुत्यं होदु ति नतन्ति ।  
भैरवा । महाराश किं ते पुणो वि पिअं  
कुणोमि । राजा जोईस्सर कि अवरं पिअं  
वद्वदि end of the ms. The trans-

lation adds यतः कुंतलेष्वरसुताकरस्य-  
शंस्फारसोव्यग्निशिलोकतः स्वर्गः । पाल-  
यामि वसुधातलराज्यं चक्रवर्तिपदवीरमणो-  
यम् । तथायेतद्वयतु तावत् । सार्थो न-  
न्दतु सज्जनानां सकलो वर्णः खलानां पु-  
नर्नित्यं खिद्यतां भवतु ब्राह्मणाजनः सत्या-  
शीः सर्वदा । येषो मुंचतु संचितमपि स-  
लिलं सत्योचितं भूत्वा लोभपरा-  
द्धमुखो । तुदिवसं धर्मे मति विभर्तु ॥ —  
O भैरव राजानं प्रति किं ते भूक्षो पियमु-  
षकरेमि राजा भश्वं तुह प्यसादेष्य एसा  
लद्वा राज्ञी परिणेदु महाराशो सव्यायां प-  
च्चक्खं नेष्ये वैतालिकः पठति सुहणिव-  
धो भोदु विवाहमहूसुखो देवस्स तहा भ  
मभग्यमिव रई सा वासुदेवं व लक्षो हर-  
मिव गिरिपुतो साहिलासं पउता सुहभदु  
सह भ नं चक्रवर्ती यद्गुदं सिरिरिव किं-  
दवंसा सामरज्जस्स वीआ राजा विवाहं  
निर्वर्त्य योगिनं प्रति तथा वि इदं भोदु  
भरदवधायां ॥ २ । गिच्चं वद्गुदु सज्जणाया  
सभलो वगो खलायां पुणो गिच्चं खि-  
ज्जदु भोदु वंभग्नजणो सच्चासिहा सच्च-  
दा । मेहो मुंचदु संचिअं पि सलिलं  
सस्पिष्यां भूभले लोओ लोहपरम्मुहो गु-  
दिभहं धर्मे मदिं पावस दुस्कृतमापि-  
त्य स्वामिस्स्वच्चरणारविदवशतः शृंगार-  
संज्ञौविनी लब्धा पंचशरप्रिया ननु मया  
कपूरमंजर्यसौ तल्लाभेन च चक्रवर्तिपदवी  
लोके समासादिता किं किं नेह करोति  
हत्त महतां संदर्शनं जसुषु.

वैतालिकः । सुहाअ भोदु विवाहमहूसबो देवस्स॑ ।  
जं मुद्दं तिमिसं णवं च पणसं जे पारिभद्रुमा  
जे दगडा कमलाण किं च कुसुमं जं केर्ड्संभवं ।  
सङ्के तुज्ञ कलेवरे गुणगणं लङ्घं बला तारिसा  
रोमच्चा फुडपुटुकरटअमिसा मेल्लन्ति णिचुल्लसा ॥ २२ ॥  
भैरवान्त्वः । अखं किं दे पिअं करीअदु' ।  
गजा । इदो वि परं किं पिअं॑ । जदो॑ ।  
देवी रोसकसाअमाणसवई णो होइ सावत्तरे  
लङ्घा पुणससङ्कमण्डलमुही सिङ्गारसंजीविणी ।  
संजाआ अवि चक्कवट्टिपअवी किं अणमभत्यणं  
सङ्खं तुज्ञ अणुगगहेण भरिअं जं माणुसे लभइ ॥ २३ ॥  
तथा वि इदं भोदु' ।

भरतवाङ्कथम्<sup>3</sup>

- |  |   |
|--|---|
| 21 <sup>a</sup> T वैतालिकयोरेकः. — SU सुहो. —  | 22 <sup>a</sup> SU पिअं ते (U दे). — T करिभदु.                              |
| Mss. होदु — After देवस्स T adds<br>सुहोवणादसअलमही सुरमंडलविरद्ददसोत्य-<br>वाभणम्मुहलिददसुदिसावह विवाहसबो<br>संउत्तो. | 22 <sup>b</sup> S इदो परं किं पिअं. — TU किं अखं<br>वि.                     |
| 22 <sup>a</sup> T जं सुनंथं तिणोसं. — TU अ. — S<br>दे पारिभद्र (lacuna).   | 22 <sup>c</sup> SU omit; T अदो.   |
| 22 <sup>b</sup> S जो दंडो.   | 23 <sup>a</sup> S omits.  |
| 22 <sup>c</sup> T संते सुन्ध करस्स तं, SU कलेवरे. —<br>T लङ्घं. — K संगे सव करस्य यत् गु-<br>णगणं लभ्युंफलास्तादृशा. | 23 <sup>b</sup> T चक्कवटी॑. — TU एववी॑. — T अ-<br>स्तमभवं.                  |
| 22 <sup>d</sup> SU रोमच्छुदृ॑, T रोमचे झुठुदृ॑. — TU<br>मेलंति. — K रोमांचेरितकंटकमिषात<br>मेलंति नित्योज्जवलाः.     | 23 <sup>c</sup> TU भरिदं. — TU लभदृ, K लभ्यते.                              |
|  | 23 <sup>d</sup> S तथापीदमस्तु. — T भैर । तहि, U<br>तह. — T एदं. — TU होदु॑. |

अगुदिअहं विफुरन्तो मणीसिजणसअलगुणविणासअरो  
रित्तत्तणदावग्गी विरमउ कमलाकडकबवरिसेण ॥ २४ ॥

इति निष्क्रान्ताः सर्वे<sup>१</sup> ।  
चतुर्थं यवनिकान्तरम<sup>२</sup> ।

24 TU भगुपमगुणं कर्वेणं परिमलमहिङं मुहेसु	24 <sup>1</sup> BS omit; O इति परिकल्प्य निष्क्रान्ताः विभरंति (T विभरदि) कपूरमञ्जरीअं ति-
भुवणतिलङं पुणो जलद्. — K as S. —	सर्वे.
S °दिभह विषु°. — T adds राजा कपूर्-	24 <sup>2</sup> B इति चतुर्थं, STU इति चतुर्थं. — P रमञ्जरी हस्ते यहोत्ता कौतुकागारं विवेश.



PART II

GLOSSARIAL INDEX

TO THE

KARPŪRA-MAÑJARĪ

BY

STEN KONOW



## GLOSSARIAL INDEX.

**Abbreviations:**—ts. = tatsama.—H. = Hemacandra's Grammatik der Prâkritsprachen (Siddhahemacandram, Adhyâya VIII) mit kritischen und erläuternden Anmerkungen herausgegeben von Richard Pischel. Theil I. II. Halle, 1877, 1880.—HD. = The Desî-nâmamâlâ of Hemachandra. Edited with critical notes, a glossary, and a historical introduction, by R. Pischel and G. Bühler. Part I. Bombay, 1880 (Bombay Sanskrit Series, No. XVII.).

अ after <i>anusvâra</i> च [च] and. a. i. 1 <sup>1</sup> , 3 <sup>1</sup> ,	अंहि [अंहि] a foot, ii. 47 <sup>a</sup> .
5 <sup>b</sup> , 12 <sup>3</sup> , 17 <sup>1</sup> , 20 <sup>27</sup> , 22 <sup>1</sup> , 23 <sup>b</sup> , 26 <sup>1</sup> , 33 <sup>1</sup> ,	अकङ्कणा [०न्] without bracelets, iii. 26 <sup>b</sup> .
34 <sup>d, 33</sup> ; ii. 4 <sup>1</sup> , 5 <sup>2</sup> , 6 <sup>c</sup> , 9 <sup>d</sup> , 11 <sup>c, 5</sup> , 23 <sup>d</sup> ,	अकाशड [अकाशड] unexpected, sudden, iv.
27 <sup>b, 1</sup> , 28 <sup>c</sup> , 30 <sup>c, 1</sup> , 31 <sup>d, 1</sup> , 40 <sup>5</sup> , 46 <sup>b</sup> , 50 <sup>b</sup> ;	18 <sup>a</sup> .
iii. 1 <sup>1</sup> , 3 <sup>d</sup> , 4 <sup>3, 5</sup> , 5 <sup>5</sup> , 6 <sup>1</sup> , 8 <sup>1, 2</sup> , 13 <sup>1</sup> , 14 <sup>1</sup> ,	अकथिद <i>untold</i> , see कथ.
15 <sup>1</sup> , 17 <sup>1</sup> , 18 <sup>1</sup> , 20 <sup>c</sup> , 21 <sup>1</sup> , 22 <sup>b</sup> , 25 <sup>d, 1</sup> ,	अकलित not performed, see कल.
27 <sup>1</sup> , 31 <sup>1</sup> , 32 <sup>1</sup> ; iv. 2 <sup>b</sup> , 6 <sup>1</sup> , 9 <sup>c</sup> , 10 <sup>1</sup> , 18 <sup>32</sup> ,	अकालजलद ts. name of a man, i. 18 <sup>9</sup> .
19 <sup>65, 66</sup> . ca. i. 1 <sup>c</sup> , 11 <sup>1</sup> , 18 <sup>7</sup> , 19 <sup>d</sup> ,	अकुङ्कम ts. without saffron, iii. 26 <sup>a</sup> .
20 <sup>15, 26, 29, 31</sup> , 22 <sup>a, b</sup> , 23 <sup>c, 1</sup> , 34 <sup>30</sup> ,	अकुपाड़ल ts. without earrings, iii. 26 <sup>b</sup> .
35 <sup>c</sup> ; ii. 6 <sup>24 26</sup> , 10 <sup>c</sup> , 23 <sup>d</sup> , 24 <sup>d</sup> , 29 <sup>2</sup> , 47 <sup>b, d</sup> ;	अक्षवर [०क्षर] a letter, i. 20 <sup>14</sup> ; ii. 1 <sup>2</sup> , 8 <sup>a</sup> ,
iii. 3 <sup>d, 18</sup> , 5 <sup>a</sup> , 12 <sup>1</sup> , 18 <sup>d</sup> , 19 <sup>b</sup> , 20 <sup>d</sup> ; iv.	10 <sup>c</sup> .
3 <sup>1</sup> , 18 <sup>12, 13, 24</sup> , 19 <sup>67</sup> , 22 <sup>a, b</sup> .	अखण्ड ts. unbroken, whole, entire, iv. 3 <sup>b</sup> .
अञ्ज see इदम्.	अखण्डिद [०त्] unbroken, i. 16 <sup>3</sup> .
अहू [अयि] a vocative particle, O, pri-	अगुरु ts. aloe, iii. 14 <sup>b</sup> , 27 <sup>a</sup> .
thee, ii. 6 <sup>c</sup> .	अग्ना [अय] first, foremost; front, fore-
अदीर्घ [अतिदीर्घ] very long, i. 21 <sup>d</sup> .	most point, i. 16 <sup>c</sup> , 26 <sup>a</sup> ; ii. 6 <sup>a</sup> , 14 <sup>b</sup> ,
अह [अये] a vocative particle, O, ah, i. 5 <sup>2</sup> ;	20 <sup>a</sup> , 43 <sup>a</sup> .
iv. 19 <sup>29, 53</sup> .	अग्रहत्य [अपहस्त] forepart of the hand
अंस ts. a shoulder, iv. 12 <sup>a</sup> .	or arm, i. 4 <sup>c</sup> .
अंसुअ [अंशुक] a garment, cloth, i. 28 <sup>b</sup> ;	अग्निआरिआ [अग्निकारिका] arranging of
iv. 4 <sup>a</sup> , 10 <sup>a</sup> .	the sacred fire, iv. 20 <sup>10</sup> .

अणिम [अणिम] <i>first</i> , i. 29 <sup>b</sup> .	अञ्चल ts. <i>border, end, skirt</i> , i. 26 <sup>c</sup> , 27 <sup>b</sup> ; iii. 3 <sup>c</sup> , 22 <sup>2</sup> .
अग्नि [अर्च्य] <i>a respectful offering</i> , i. 4 <sup>a</sup> .	अञ्जणा [ङ] <i>collyrium</i> , i. 20 <sup>36</sup> , 26 <sup>a</sup> ; ii. 19 <sup>a</sup> .
अधिदेश <i>not performed</i> , see घट्.	अञ्जलि <i>see जलञ्जलि</i> .
अङ्क ts. <i>act of a drama</i> , i. 6 <sup>b</sup> .	*अण see सुरभणा.
अङ्कर ts. <i>a sprout, shoot, blade</i> , iv. 21 <sup>d</sup> .	अणकू [अन॒] <i>Cupid</i> , i. 2 <sup>b</sup> , 33 <sup>d</sup> ; ii. 6 <sup>d</sup> .
अङ्कू ts. <i>a body, limb</i> , i. 13 <sup>b</sup> , 14 <sup>2</sup> , 20 <sup>15, 16, 31</sup> , 33 <sup>a</sup> ; ii. 10 <sup>c</sup> , 12 <sup>a</sup> , 28 <sup>b, c</sup> , 36 <sup>a</sup> , 41 <sup>a</sup> , 42 <sup>b</sup> ; iii. 8 <sup>4</sup> , 17 <sup>c</sup> , 19 <sup>a</sup> , 24 <sup>b</sup> , 33 <sup>a</sup> ; iv. 7 <sup>b</sup> , 13 <sup>b</sup> .	अणङ्कोली [अन॑] <i>name of a woman</i> , iv. 9 <sup>11</sup> .
अङ्कणा [ङा] <i>a place, courtyard</i> , ii. 47 <sup>d</sup> ; iii. 20 <sup>15</sup> ; iv. 11 <sup>b</sup> .	अणङ्कलेहा [अन॑लेखा] <i>name of a woman</i> , iv. 9 <sup>9</sup> .
अङ्कणा [०ना] <i>a woman, female</i> , i. 14 <sup>2</sup> , 25 <sup>c</sup> , 36 <sup>d</sup> ; iii. 16 <sup>d</sup> .	अणङ्कसेणा [अन॑सेना] <i>name of a woman</i> , iv. 9 <sup>8</sup> .
अङ्कुलि ts. <i>a finger</i> , i. 36 <sup>c</sup> .	अणन्तर [अन॒] <i>without interval, imme-</i> <i>diately adjoining</i> , i. 12 <sup>2</sup> ; iv. 18 <sup>11</sup> .
अचन्दणा [०न] <i>without sandal</i> , iii. 26 <sup>a</sup> .	अणिल [अनिल] <i>wind</i> , i. 16 <sup>4</sup> , 17 <sup>d</sup> , 20 <sup>c</sup> ; iii. 20 <sup>b</sup> .
अच्छबुद् [अत्यहृत] <i>very wonderful, super-</i> <i>natural</i> , i. 21 <sup>5</sup> .	अणुकार [अन॑] <i>resembling</i> , iii. 25 <sup>c</sup> , 28 <sup>d</sup> .
अच्छहम् [अत्यधम्] <i>exceedingly inferior</i> , i. 20 <sup>4</sup> .	अणुपाह [अनुपह] <i>favor</i> , iv. 23 <sup>d</sup> .
अच्छुतम् [अत्युत्तम्] <i>exceedingly superior</i> , i. 20 <sup>4</sup> .	अणणाश [अनुनय] <i>conciliation</i> , i. 20 <sup>43</sup> .
अच्छ ts. <i>clear, transparent</i> , iii. 4 <sup>b</sup> .	अणुदिवहं [अनुदिवसम्] <i>day after day</i> , iv. 24 <sup>a</sup> .
अच्छरित [आच्चर्य] <i>marvellous, wonderful</i> ; a wonder, i. 24 <sup>5</sup> , 25 <sup>13</sup> ; ii. 42 <sup>b</sup> ; iii. 3 <sup>12</sup> .	अणुबन्ध [अन॑] <i>continuity, sequence</i> , iii. 25 <sup>a</sup> .
अच्छि [अच्छि] <i>eye</i> , i. 16 <sup>3</sup> ; ii. 3 <sup>2</sup> , 27 <sup>a</sup> , 41 <sup>c</sup> ; iv. 1 <sup>b</sup> .	अणुराग [अनुराग] <i>love</i> , iii. 12 <sup>2</sup> .
अजणिष्ठ not produced, see जन.	अणुसार [अन॑] <i>conformity to</i> , ii. 31 <sup>b</sup> .
अजजा [अत्य] <i>to-day</i> , i. 20 <sup>34</sup> , 34 <sup>25</sup> ; ii. 1 <sup>2</sup> , 6 <sup>14, 23</sup> , 29 <sup>5</sup> ; iii. 3 <sup>4, 7</sup> , 20 <sup>3</sup> , 24 <sup>b</sup> ; iv. 9 <sup>18</sup> , 18 <sup>28</sup> , 19 <sup>2, 9</sup> .	अज्ञ [अन्य] <i>other</i> . appo, i. 20 <sup>39</sup> ; ii. 6 <sup>8</sup> , 29 <sup>12, 13</sup> ; iv. 18 <sup>36</sup> . appā, i. 4 <sup>5</sup> . ap- nam, i. 18 <sup>7</sup> , 20 <sup>2, 31</sup> ; ii. 6 <sup>24, 26</sup> ; iii. 13 <sup>c</sup> , 14 <sup>c</sup> , 16 <sup>c, 2</sup> ; iv. 22 <sup>1</sup> , 23 <sup>c</sup> . appām ca, <i>moreover</i> , i. 18 <sup>7</sup> , 20 <sup>31</sup> . appē- na, i. 27 <sup>d</sup> ; iii. 19 <sup>c</sup> . appē, iv. 2 <sup>1</sup> . appā, iv. 13 <sup>a</sup> , 15 <sup>b</sup> , 17 <sup>a</sup> . appānam, i. 1 <sup>b</sup> .
अजजा [आर्य] <i>an honorable man, master</i> , i. 12 <sup>3</sup> , 20 <sup>6, 11, 36</sup> , 34 <sup>1</sup> ; ii. 6 <sup>7</sup> ; iv. 20 <sup>9</sup> .	*अज्ञ [कर्त्ता] <i>ear</i> , see आ[अज्ञ].
अजजउत्त [आर्यपुत्र] <i>honorific designation</i> <i>of the husband</i> , i. 19 <sup>6</sup> , 34 <sup>38</sup> ; iv. 20 <sup>9</sup> .	अज्ञोत्त [अन्योन्य] <i>each other</i> , iii. 9 <sup>2</sup> ; iv. 10 <sup>b</sup> .
अज्ञाक्षय [अथवा] <i>superintendent, head</i> , ajjhakkhidāo, iv. 9 <sup>12</sup> .	अत्- [आत्मन्] <i>self, oneself</i> . appā, i. 8 <sup>1</sup> . attānaam, iii. 4 <sup>1</sup> , 8 <sup>1</sup> . attano, ii. 10 <sup>6</sup> ; iii. 20 <sup>b</sup> .

अस्त्य [अर्थ] object, meaning, i. 8 <sup>a</sup> , 20 <sup>7, 8</sup> .	अन्दोलणा [ <sup>०</sup> न] swinging, ii. 35 <sup>a</sup> , 37 <sup>b</sup> .
अस्त्याचल [अस्त्ता॒] the western mountain behind which the sun is supposed to set, ii. 50 <sup>d</sup> .	अन्यआर [ <sup>०</sup> कार] darkness, iii. 22 <sup>c</sup> .
अस्त्याणी [आस्त्यानो] an assembly-room, ii. 3 <sup>a</sup> .	अपुत्त [अपूर्वी] not having existed before, quite new, wonderful, i. 25 <sup>a</sup> , 34 <sup>25</sup> .
अदस that, yonder. amunā, i. 26 <sup>d</sup> .	अप्प- see अन्त-
अदिग्यिउण [अतिनिष्पुण] very clever, ii. 29 <sup>10</sup> .	अबला ts. a woman, i. 15 <sup>a</sup> ; iv. 7 <sup>d</sup> .
अदिसंतावि- [अतिसंतापिन] very burning, hot, ii. 41 <sup>5</sup> .	अभ्यत्यग [अभ्यर्थन] request, iv. 23 <sup>c</sup> .
अदिसिसिर [अतिशिशिर] very cold, ii. 41 <sup>5</sup> .	अध्युभ [अद्भुत] wonder, i. 26 <sup>d</sup> .
अहृ [आहृ] wet, moist, ii. 11 <sup>c</sup> .	अध्युत्ता [अभ्युत्तान] rising from a seat in honor of, iii. 20 <sup>22</sup> .
अच्छ [अर्थ] half, half portion, side, i. 25 <sup>b</sup> , 28 <sup>1</sup> ; ii. 42 <sup>11</sup> .	अमुणा see अदस.
अच्छणारीसर [अर्धनारीस्वर] Giva as half female, i. 28 <sup>4</sup> .	अमोहण [ <sup>०</sup> न] not bewildering, iii. 26 <sup>c</sup> .
अच्छणिहृ [अर्धनिद] half asleep, ii. 50 <sup>a</sup> .	अम्बूत्त ts. water, iii. 4 <sup>a</sup> .
अध [अथ] now, then, ii. 11 <sup>3</sup> . adha im [atha kim], what else, yes, certainly, i. 4 <sup>17</sup> , 21 <sup>6</sup> ; iv. 19 <sup>45</sup> . adha vā [atha vā] or, or rather, i. 18 <sup>10</sup> , 30 <sup>2</sup> . Cp. अहृ.	अम्महे H. 4. 284. a particle expressing joy, i. 34 <sup>24</sup> .
अन्त ts. end, i. 14 <sup>d</sup> ; iii. 2 <sup>b</sup> ; iv. 9 <sup>8, 9, 10, 11</sup> .	अम्मो H. 2. 208. a particle expressing surprise, iii. 20 <sup>15</sup> .
अन्तर ts. interior; interval; different, another, i. 7 <sup>b</sup> , 12 <sup>3</sup> , 29 <sup>a, d</sup> , 34 <sup>34</sup> , 35 <sup>b</sup> ; ii. 1 <sup>a</sup> ; iii. 3 <sup>b</sup> ; iv. 18 <sup>27</sup> , 19 <sup>64</sup> , 20 <sup>16</sup> .	अम्हारिस [अम्मादृश] like me, iv. 2 <sup>2</sup> .
अन्तरिद [ <sup>०</sup> त] gone within, hidden, ii. 43 <sup>2, 12</sup> .	अर [कर] causing, performing, i. 15 <sup>b</sup> , 34 <sup>33</sup> ; ii. 28 <sup>d</sup> ; iv. 24 <sup>a</sup> .
अन्तरेण ts. without, except, i. 34 <sup>17, 18</sup> ; iv. 18 <sup>36</sup> .	अर्च to honor, praise. accemi, iii. 22 <sup>d</sup> . accido, i. 34 <sup>33</sup> . accidā, ii. 6 <sup>23, 25</sup> .
अन्तेउर [ <sup>०</sup> पुर] inner apartments, harem, i. 34 <sup>38</sup> ; ii. 11 <sup>3</sup> ; iv. 9 <sup>18</sup> .	अलअ [०क] a curl, lock of hair, i. 26 <sup>a</sup> ; ii. 20 <sup>a</sup> .
अन्तो [अन्तर] internally, within, iii. 10 <sup>b</sup> , 12 <sup>a</sup> .	अलंकार ts. decoration, ornament, i. 31 <sup>a</sup> ; ii. 24 <sup>2</sup> .
अन्द [अन्द] the moon. muhaanda, ii. 17 <sup>b</sup> .	अलंकिअ, नकिद see ल.
अन्दोल- to swing, wave, shake. andolia, i. 17 <sup>b</sup> . andolida, i. 16 <sup>3</sup> .	अवधार [०यव] a limb, i. 33 <sup>c</sup> ; ii. 48 <sup>a</sup> .
	अवत्या [ <sup>०</sup> स्या] state, condition, ii. 8 <sup>8</sup> , 9 <sup>1</sup> .
	अवदारेदि see तु + अव.
	अवन्निसुन्दरी ts. name of the wife of Rājacekhara, i. 11 <sup>b</sup> .
	अवर [अपर] another, iv. 12 <sup>a</sup> , 18 <sup>a</sup> .
	अवराद्वद [अपराजित] name of a poet, i. 8 <sup>a</sup> .

- अथसर ts. occasion, turn, ii. 0<sup>5</sup>, 47<sup>4</sup>; iii. 26<sup>3</sup>.  
 अथसारा [॰न] stopping, end, iv. 10<sup>a</sup>.
- अथसं [॰श्यम] necessarily, iv. 18<sup>14</sup>.
- अथि [अथि] and, also; though, i. 1<sup>1</sup>, 3<sup>1</sup>, 17<sup>1</sup>, 22<sup>1</sup>, 26<sup>1</sup>, 33<sup>1</sup>; ii. 4<sup>1</sup>, 5<sup>3</sup>, 27<sup>1</sup>, 29<sup>c</sup>, 30<sup>1</sup>, 31<sup>1</sup>; iii. 1<sup>1</sup>, 6<sup>1</sup>, 8<sup>2</sup>, 13<sup>1</sup>, 14<sup>1</sup>, 15<sup>1</sup>, 21<sup>1</sup>, 25<sup>1</sup>, 27<sup>1</sup>, 32<sup>1</sup>; iv. 6<sup>1</sup>, 9<sup>b</sup>, 19<sup>65</sup>, 23<sup>c</sup>.
- अविणीद [॰नोत] immodest, insolent, iii. 8<sup>1</sup>.
- अस to be mhi, i. 29<sup>d</sup>; ii. 28<sup>2</sup>; iii. 3<sup>7</sup>, 9, 11, 18<sup>1</sup>; iv. 19<sup>17</sup>, 53, 20<sup>11</sup>. si, ii. 6<sup>13</sup>, 11<sup>1</sup>; iii. 22<sup>d</sup>; iv. 2<sup>8</sup>, 20<sup>15</sup>. at-thi, i. 25<sup>d, 5</sup>, 34<sup>8</sup>; iii. 9<sup>b</sup>, 13<sup>c</sup>, 14<sup>d</sup>, 16<sup>c</sup>; iv. 9<sup>2, 3</sup>, 18<sup>18</sup>. santi, iv. 21<sup>a</sup>. asi, i. 18<sup>2, 8</sup>.
- असुर ts. a demon, ii. 31<sup>b</sup>; iv. 19<sup>a</sup>.
- असोआ [॰शोक] a tree with red flowers, *Jonesia Aćoka*, i. 20<sup>27</sup>; ii. 42<sup>31</sup>, 43<sup>a</sup>, 46<sup>1</sup>, 47<sup>a</sup>.
- असोसण [अशोषण] not drying up, not withering up, iii. 26<sup>c</sup>.
- अहृ [॰च] then, ii. 3<sup>d</sup>. Cp. अध.
- अहं I. aham, i. 13<sup>1</sup>, 16<sup>1</sup>, 18<sup>1, 6</sup>, 20<sup>14, 18, 30, 41</sup>, 34<sup>15, 30, 38</sup>; ii. 6<sup>6</sup>, 28<sup>4</sup>, 32<sup>2</sup>, 41<sup>6</sup>; iii. 3<sup>15, 18</sup>, 4<sup>1, 4</sup>, 34<sup>9</sup>; iv. 7<sup>1</sup>, 18<sup>24</sup>. ham, iii. 7<sup>d</sup>. mam, i. 20<sup>15, 28</sup>, 28<sup>8</sup>, 32<sup>d</sup>, 34<sup>22, 38</sup>; ii. 1<sup>d</sup>; iii. 3<sup>a</sup>, 20<sup>17</sup>, 34<sup>9</sup>. mae, i. 25<sup>6</sup>, 34<sup>25</sup>; ii. 6<sup>14</sup>, 8<sup>3</sup>, 24<sup>2</sup>; iii. 3<sup>c, 4</sup>; iv. 18<sup>7</sup>. majha, i. 16<sup>1</sup>; ii. 40<sup>2</sup>; iii. 23<sup>a</sup>; iv. 21<sup>c</sup>. mama, iii. 4<sup>9</sup>. maha, i. 18<sup>8</sup>, 19<sup>b</sup>, 20<sup>29, 40</sup>, 25<sup>d</sup>, 30<sup>d</sup>, 34<sup>10</sup>; ii. 3<sup>c</sup>, 6<sup>20</sup>, 8<sup>c</sup>, 9<sup>1</sup>, 29<sup>12, 21</sup>, 42<sup>11</sup>; iii. 24<sup>b</sup>; iv. 19<sup>35</sup>. me, i. 18<sup>2</sup>, 20<sup>23, 26</sup>, 34<sup>5, 18</sup>; iii. 2<sup>d</sup>, 3<sup>d</sup>, 16<sup>2</sup>, 20<sup>d</sup>; iv. 2<sup>10</sup>. amhe, i. 16<sup>2</sup>, 34<sup>30</sup>, 36<sup>1</sup>. amhānam, i. 4<sup>2</sup>, 19<sup>5</sup>, 20<sup>20</sup>. no, i. 1<sup>c</sup>.
- अहङ्कार ts. a particle implying sorrow or surprise, alas, i. 25<sup>13</sup>; ii. 42<sup>b</sup>.
- अहिणआ [अभिनय] acting, gesticulation, iv. 15<sup>b</sup>.
- अहिणाव [अभिनव] new, original, iii. 31<sup>1</sup>.
- अहिदेवआ [अधिदेवता] presiding deity, ii. 48<sup>b</sup>.
- अहिष्पाआ [अभिप्राय] intention, ii. 48<sup>1</sup>; iii. 8<sup>b</sup>.
- अहिव [अधिष्प] a king, i. 12<sup>b, 8</sup>; iii. 5<sup>2</sup>.
- अहो ts. a particle expressing surprise, i. 29<sup>2</sup>; ii. 29<sup>21</sup>, 42<sup>2, 5</sup>; iii. 4<sup>6</sup>, 31<sup>1</sup>; iv. 0<sup>2</sup>, 9<sup>13</sup>, 19<sup>59</sup>.
- अहोमुहु [अघोमुख] having the face downwards, ii. 13<sup>b</sup>.
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- आ [आस] a particle expressing pain or anger, i. 18<sup>6</sup>, 20<sup>28</sup>; iv. 2<sup>8</sup>.
- आ prep., to, until, iv. 4<sup>a, b</sup>. āanṇam [akarṇam] up to the ear, ii. 6<sup>d</sup>. āmūlam, to the ground, i. 4<sup>b</sup>.
- आअडिअ see रुष्.
- आअदण [आयतन] a sanctuary, altar, iv. 18<sup>30</sup>.
- आअर [आदर] attention, care, i. 13<sup>c</sup>.
- आअर [॰कर] see कुसुमाअर.
- आअल्लअ [॰यल्लक] HD. 1. 75. impatience, longing, ii. 10<sup>6</sup>.
- आच [॰दि] first; beginning with, i. 1<sup>a</sup>; iii. 10<sup>a</sup>.
- आउह [॰युध] weapon, iii. 26<sup>c</sup>.
- आगमण [॰न] coming, return, iv. 19<sup>25</sup>.
- आहम्बर ts. show, display, ii. 24<sup>b</sup>, 32<sup>b</sup>, 47<sup>c</sup>; iii. 12<sup>2</sup>.
- आहम्बरिल्ल H. 2. 159. ostentatious, imposing, ii. 31<sup>a</sup>.
- आठन H. 2. 138. applied, iv. 9<sup>11</sup>.

आणा [०न्न] mouth, face, ii. 1 <sup>c</sup> , 30 <sup>a</sup> ; iii. 3 <sup>a</sup> , 16 <sup>a</sup> .	इं [किंस] see अधि इं.
आणन्दण [०न्दन] pleasing, delighting, iii. 28 <sup>b</sup> .	इति [इति] H. I. 91. thus, i. 9 <sup>b</sup> ; ii. 22 <sup>a</sup> , 40 <sup>a</sup> .
आणयेदि see ज्ञा + आ.	इयं see इदम्.
आणा [०ज्ञा] an order, command, i. 18 <sup>d</sup> .	इत्यं ts. thus, i. 18 <sup>c</sup> , 33 <sup>c</sup> ; ii. 41 <sup>c</sup> .
आतङ्क ts. disease, pain, iv. 7 <sup>d</sup> .	इदम् this, that. aam, ii. 45 <sup>a</sup> ; iv. 18 <sup>12</sup> , 19 <sup>12</sup> , 14, 22, 29, 43. inam, ii. 27 <sup>d</sup> ; iii. 8 <sup>a</sup> . idam, i. 24 <sup>1</sup> ; ii. 22 <sup>1</sup> , 28 <sup>1</sup> ; iii. 20 <sup>19</sup> ; iv. 2 <sup>a</sup> , 19 <sup>17</sup> , 27, 23 <sup>1</sup> . imam, ii. 29 <sup>c</sup> . iminā, i. 12 <sup>8</sup> , 28 <sup>2</sup> ; iii. 19 <sup>2</sup> , 34 <sup>b</sup> , 9. assa, i. 10 <sup>a</sup> . imae, i. 34 <sup>4</sup> . imie, ii. 24 <sup>c</sup> ; iv. 20 <sup>a</sup> . imia, i. 28 <sup>b</sup> . ime, i. 4 <sup>9</sup> . imā, iv. 14 <sup>a</sup> . imāu, iv. 11 <sup>a</sup> . imāo, i. 34 <sup>32</sup> . imiu, iv. 10 <sup>b</sup> . imānam, i. 7 <sup>b</sup> .
+सम् to complete; to arrive, come. sa-mattā, ii. 44 <sup>d</sup> .	इदर [इतर] another, i. 4 <sup>4</sup> .
भारम् ts. beginning, i. 12 <sup>8</sup> .	इदो [इतस्] hence, this way, further, ii. 0 <sup>3</sup> , 41 <sup>8</sup> ; iv. 10 <sup>1</sup> , 22 <sup>2</sup> .
आतवाल ts. a basin or trench for water round the root of a tree, i. 34 <sup>39</sup> .	इह [इह] here, i. 14 <sup>3</sup> , 20 <sup>27</sup> , 25 <sup>7</sup> ; ii. 29 <sup>16</sup> , 41 <sup>2</sup> ; iv. 18 <sup>38</sup> , 19 <sup>6</sup> . Cp. इह.
आलिङ्गा [०न्] embracing, ii. 1 <sup>c</sup> , 43 <sup>a</sup> , 44 <sup>b</sup> .	इन्द्रजाल [इन्द्रजाल] jugglery, iii. 20 <sup>19</sup> , 21.
आलौ ts. row, series, ii. 11 <sup>c</sup> ; iv. 21 <sup>d</sup> .	इन्द्रजाल the same, ii. 44 <sup>1</sup> ; iii. 12 <sup>d</sup> .
आवलौ ts. line, row, range, i. 4 <sup>4</sup> , 20 <sup>b</sup> , 8, 25 <sup>;</sup> ii. 16 <sup>a</sup> , 31 <sup>a</sup> , 32 <sup>c</sup> ; iii. 26 <sup>d</sup> ; iv. 2 <sup>10</sup> , 21 <sup>b</sup> .	इन्द्रीवर ts. a blue lotus, ii. 3 <sup>c</sup> .
आविल ts. turbid, greasy, i. 13 <sup>a</sup> .	इन्दुं ts. the moon, ii. 1 <sup>c</sup> , 29 <sup>d</sup> , 30 <sup>d</sup> , 41 <sup>b</sup> ; iii. 1 <sup>c</sup> , 32 <sup>a</sup> .
आवेष [०श] entering into, devotedness, passion, ii. 1 <sup>3</sup> .	इष्ट ts. like, as, as it were, iii. 20 <sup>b</sup> , 28 <sup>a</sup> .
आसण [०न्] a seat, i. 21 <sup>2</sup> , 24 <sup>1</sup> , 34 <sup>4</sup> ; iv. 19 <sup>62</sup> .	इष् to wish. icchāmi, i. 24 <sup>5</sup> . icchai, i. 11 <sup>b</sup> . icchanti, ii. 28 <sup>d</sup> . icchidā, i. 34 <sup>35</sup> .
आसम [०शम] a hermitage, i. 17 <sup>a</sup> .	+अनु to search. annesidau, i. 20 <sup>39</sup> . annesidur, iv. 19 <sup>22</sup> .
आसा [०शा] hope, ii. 9 <sup>d</sup> .	+पि to dismiss, send. pesehi, i. 34 <sup>38</sup> .
आहरण [आभ०] an ornament, i. 20 <sup>26</sup> , 28 <sup>a</sup> ; iv. 10 <sup>a</sup> , 14 <sup>b</sup> , 19 <sup>46</sup> .	pesedu, iii. 34 <sup>9</sup> . pesiam, ii. 7 <sup>a</sup> .
आहा [०भा] light, appearance, ii. 41 <sup>b</sup> .	pesida, ii. 6 <sup>17</sup> . pesidā, iv. 9 <sup>14</sup> , 18 <sup>24</sup> .
आहाणा [भाणाक] a proverb, iv. 20 <sup>a</sup> .	

इ to go. ei, iii. 10<sup>b</sup>. edu, ii. 0<sup>3</sup>.  
+आ to come. edi, iv. 19<sup>9</sup>. enti, i. 15<sup>d</sup>. ehi, i. 12<sup>1</sup>, 34<sup>3</sup>, 22<sup>2</sup>; iii. 20<sup>5</sup>. enti, ii. 31<sup>d</sup>.



उत्पुल्ल [उत्फुः] *opened, swollen*, i. 20<sup>b</sup>.  
उत्पित्वा HD. 1. 127. *fem. -rī, afflicted, dejected*, ii. 9<sup>c</sup>.

उत्पुद्धा H. 4. 101. *emerging, rising*, ii. 31<sup>a</sup>.

उत्प्रज्जदि *see भिद् + उद्*.

उमा ts. *name of the wife of Civa*, i. 24<sup>c</sup>.  
उम्मत् [उन्मः] *drunken, mad*, ii. 2<sup>d</sup>.

उम्मुक्ष *see सुच् + उद्*.

उम्मुहिद् [उन्मुहित] *unsealed, opened*, ii. 47<sup>b</sup>.

उम्ह- [उम्हन्] *heat*, iv. 1<sup>a</sup>.

उरर्व [॰गो] *a female snake*, i. 20<sup>a</sup>.

उल्लस ts. *sport, play; splendor*, ii. 47<sup>b</sup>;  
iv. 22<sup>d</sup>.

उल्लासि- [॰सिन्] *shining*, i. 28<sup>b</sup>.

उवधारणा [उपकृ] *instrument, means*, iv.  
9<sup>18</sup>, 19<sup>39, 44</sup>.

उवधारा [उपचा॑] *procedure, (remedial) treatment*, ii. 41<sup>b</sup>, 42<sup>2, 8, 21</sup>; iii. 19<sup>c</sup>.

उवञ्चाभ [उणाध्याय] *teacher*, i. 9<sup>a</sup>; iv. 20<sup>8, 9</sup>.

उवमा [उप०] *resemblance; as last member of a compound, like to*, i. 32<sup>b</sup>;  
iii. 16<sup>b</sup>; iv. 9<sup>d</sup>.

उवमाण [उपमान] *comparison*, i. 30<sup>c</sup>.

उवरि [उप०] *above, over*, ii. 20<sup>b</sup>, 33<sup>a</sup>; iii.  
3<sup>9</sup>; iv. 9<sup>12</sup>.

उवह H. 2. 211; HD. 1. 98. *see, lo*, ii.  
50<sup>d</sup>.

उव्वेल्ल [उद्वेल] H. 4. 223. *overflowing*, ii. 1<sup>b</sup>.

उवभ [उभय] *both*, ii. 18<sup>a</sup>, 42<sup>21</sup>; iv. 2<sup>a</sup>.

उसव [उत्स०] *festival, pleasure*, i. 13<sup>d</sup>, 16<sup>3</sup>,  
18<sup>d</sup>; iv. 21<sup>e</sup>.

ऊसुभ [उत्सुक] *desirous, eagerly expecting*, ii. 40<sup>a</sup>.

ऋ *Caus., to give, offer.* appenti, ii.  
38<sup>b</sup>. uppiu, ii. 19<sup>b</sup>.

एक [एक] *one*. ekka, i. 26<sup>d</sup>; iii. 25<sup>d</sup>; iv.  
1<sup>b</sup>, 2<sup>a</sup>, 7<sup>d</sup>, 9<sup>d</sup>. ekko, i. 18<sup>1</sup>, 20<sup>11</sup>;  
ii. 6<sup>22</sup>; iii. 17<sup>c</sup>. ekkā, i. 4<sup>3</sup>. ek-  
kam, i. 25<sup>6</sup>, 26<sup>c</sup>. ekkeṇa, i. 24<sup>c</sup>,  
27<sup>a</sup>; ii. 6<sup>25</sup>; iii. 4<sup>b</sup>. ekkassim, i.  
20<sup>26</sup>. ekke, iv. 2<sup>1</sup>.

एक्षत्य [एकस्य] *near*, ii. 8<sup>d</sup>.

एक्षमित् [एकमित्र] *the one or only friend*, ii. 50<sup>c</sup>.

एक्षायली [एका०] *a single string of pearls*, i. 20<sup>7</sup>; iii. 5<sup>b</sup>, 6<sup>a</sup>, 20<sup>3</sup>.

एक्षेक्ता [एकैकता] *the being one-by-one*.  
·āe, *one by one, singly*, iii. 5<sup>a</sup>.

एक्षेक्तम् HD. 1. 145. *one another*, iii. 10<sup>c</sup>.

एरा ts. *a black antelope*, ii. 21<sup>b</sup>.

एण्डू [एणा०] *the moon*, iii. 28<sup>d</sup>.

एण्णाहि [॰नाभि] *musk*, ii. 7<sup>b</sup>.

एषिह H. 2. 134. *here, now*, i. 14<sup>c</sup>, 20<sup>c</sup>;  
ii. 43<sup>1</sup>.

एतद् *this, that.* esa, i. 4<sup>10</sup>, 28<sup>6</sup>; ii. 27<sup>1</sup>;  
iv. 3<sup>c</sup>, 7<sup>d</sup>, 20<sup>11</sup>. eso, i. 4<sup>7</sup>, 28<sup>2, 5</sup>,  
34<sup>24</sup>, ii. 6<sup>10, 20</sup>, 43<sup>13</sup>, 46<sup>1</sup>; iii. 8<sup>2</sup>, 20<sup>15</sup>,  
34<sup>3, 8</sup>; iv. 18<sup>3</sup>, 20<sup>9</sup>. esā, i. 20<sup>2, 18, 40</sup>,  
28<sup>3</sup>, 30<sup>d</sup>, 32<sup>c</sup>, 34<sup>1, 34</sup>; ii. 6<sup>17</sup>, 8<sup>b</sup>,  
10<sup>2, 3</sup>, 41<sup>c, 8</sup>; iv. 9<sup>14</sup>, 18<sup>14, 20</sup>, 19<sup>64, 67</sup>.  
eam, i. 5<sup>a</sup>, 11<sup>b</sup>, 35<sup>a</sup>; ii. 8<sup>c</sup>. edam,  
i. 4<sup>11</sup>, 5<sup>2</sup>, 31<sup>1</sup>, 34<sup>5</sup>; ii. 6<sup>4</sup>, 10<sup>8</sup>, 29<sup>8</sup>,  
41<sup>1</sup>, 42<sup>7</sup>, 43<sup>2</sup>; iii. 9<sup>1</sup>, 12<sup>3</sup>, 34<sup>5, 7</sup>; iv.  
5<sup>1</sup>, 18<sup>8, 10, 27, 34, 35</sup>. edassa, i. 5<sup>5</sup>,  
28<sup>3, 8</sup>. eāi, ii. 40<sup>a</sup>. edāe, i. 31<sup>1</sup>,

33<sup>2</sup>; ii. 9<sup>1</sup>, 10<sup>4</sup>. ee, iv. 4<sup>d</sup>. edāīm, i. ii. 8<sup>2</sup>. edāhim, ii. 10<sup>6</sup>. edāñam, i. 34<sup>31, 33</sup>.

शतिअ H. 2. 157. *so much, so great*, ii. 6<sup>15</sup>.

एत्य [अत्र] *here*, i. 12<sup>b</sup>, 25<sup>5</sup>, 34<sup>8</sup>; ii. 8<sup>3</sup>, 9<sup>1</sup>, 44<sup>d</sup>, 47<sup>1, 4</sup>; iii. 12<sup>b</sup>; iv. 5<sup>1</sup>, 18<sup>18</sup>. etthantare, *in the meantime*, i. 29<sup>d</sup>.

शदावस्थ [एतदवस्थ] *being in that condition*, i. 34<sup>38</sup>.

एमेअ [एवमेव] H. 1. 271. *just so*, ii. 49<sup>a</sup>; iii. 9<sup>b</sup>.

एरिस [ईटुष] *such*, iii. 21<sup>b</sup>.

एवं ts. *thus, so*, i. 18<sup>12</sup>, 20<sup>15, 17, 28, 30</sup>; ii. 6<sup>7</sup>, 40<sup>4</sup>, 50<sup>5</sup>; iii. 3<sup>2</sup>, 8<sup>6</sup>, 16<sup>1</sup>; iv. 4<sup>1</sup>, 18<sup>35</sup>, 19<sup>19, 48</sup>.

ओटु [°ळ] *lip*, i. 13<sup>a</sup>; ii. 41<sup>a</sup>.

ओदिष्य see तृ+अब.

ओलगाणिजा HD. 1. 164. *a female servant*, ii. 9<sup>1</sup>, 28<sup>4</sup>.

ओल्ल [आर्द] H. 1. 82. *wet, moistened, juicy, fresh, new*, i. 28<sup>b</sup>; iii. 1<sup>b</sup>; iv. 4<sup>a</sup>, 7<sup>b</sup>.

ओसह [ओषध] *a medicament*, iv. 6<sup>d</sup>.

कभली [कदं] *the plantain tree*, ii. 14<sup>b</sup>; iv. 18<sup>3</sup>.

कहू [°वि] *a poet*, i. 1<sup>a</sup>, 4<sup>19</sup>, 5<sup>5</sup>, 6<sup>2</sup>, 8<sup>3</sup>, 9<sup>a</sup>, 10<sup>a</sup>, 20<sup>2</sup>.

कहन्त्या [कवित्य] *poetry, office of poet*, i. 19<sup>6</sup>, 20<sup>6, 18</sup>; ii. 10<sup>2</sup>.

कहन्द [कवीन्द] *a king of poets, a heroic epithet of a poet*, i. 11<sup>a</sup>.

कहराअ [कविराज] *the same*, i. 9<sup>a</sup>.

कउ [कतु] *a sacrifice*, i. 24<sup>b</sup>.

कङ्गस [कर्कण] *hard, rough, merciless*, i. 20<sup>43</sup>.

कङ्गण ts. *a bracelet*, i. 18<sup>10</sup>.

कङ्गोल्ली ts. HD. 2. 12. *the Aćoka tree*, i. 17<sup>c</sup>.

कच्च [काच] *glass, crystal*, i. 20<sup>26</sup>.

कज्ज [कार्य] *work, affair, business*, ii. 6<sup>8</sup>, 28<sup>4</sup>, 29<sup>1, 4, 8, 12</sup>. kiñ kajjaīm, *what is the use of*, ii. 28<sup>a</sup>; iii. 1<sup>a</sup>, 12<sup>2</sup>, 19<sup>c</sup>.

कज्जल ts. *lampblack, used as a collyrium*, i. 20<sup>7</sup>; ii. 23<sup>a</sup>, 41<sup>b</sup>, 46<sup>a</sup>; iii. 33<sup>b</sup>; iv. 14<sup>a</sup>.

कज्जण [काज्जन] *gold*, i. 32<sup>a</sup>; ii. 12<sup>b</sup>; iii. 1<sup>b</sup>.

कज्जणचयड [काज्जन°] *name of a bard*, i. 16<sup>2</sup>; iii. 26<sup>1</sup>.

कज्जणमाला [काज्जन°] *name of a woman*, iv. 9<sup>10</sup>.

कज्जणसेन [काज्जनशेन] *mount Meru*, ii. 15<sup>b</sup>.

कज्जवी [काज्जवी] *name of a town in Southern India, Conjevaram*, i. 15<sup>a</sup>.

कज्जवी [काज्जवी] *a girdle*, i. 34<sup>a</sup>; ii. 15<sup>a</sup>, 23<sup>c</sup>, 34<sup>b</sup>; iii. 18<sup>a</sup>.

कज्जुलिआ [°का] *a bodice*, i. 20<sup>7</sup>.

कज्जिभ [काज्जिभ] *sour gruel*, ii. 29<sup>11</sup>.

कट+प to show, display, manifest. paadei, iii. 12<sup>c</sup>, 17<sup>d</sup>.

कटक्क [कटाक्क] *a glance, a side-long look*, i. 29<sup>a</sup>; iv. 24<sup>b</sup>.

कदिल्ल HD. 2. 52. *a cloth girt round the loins*, i. 27<sup>d</sup>.

कदिसुज्ज अ [कटिसूच] *a girdle*, i. 20<sup>9</sup>.

कठिद see द्वय.

कण ts. *a drop*, iv. 8<sup>c</sup>.

कणाअ [कनक] *gold*, i. 20<sup>9</sup>; iii. 22<sup>b</sup>; iv. 9<sup>12</sup>.

कणङ्गणिअ [ङणाङ्गणिअ] *tinkling*, ii. 32<sup>b</sup>.

कण्ठट [०निष्ठ] <i>youngest</i> , ii. 6 <sup>24</sup> .	कन्चलिद [०त] <i>richly or suddenly produced</i> , i. 16 <sup>3</sup> .
कण्ठभ [०क] <i>a thorn, prickle, sting</i> , iii. 24 <sup>a</sup> ; iv. 21 <sup>a</sup> , 22 <sup>d</sup> .	कन्चलिल्ल H. 2. 159. <i>shooting, sprouting</i> , iii. 28 <sup>c</sup> .
कण्ठ ts. <i>the throat</i> , i. 16 <sup>3</sup> , 20 <sup>27</sup> ; ii. 1 <sup>b</sup> , 2 <sup>a</sup> , 17 <sup>a</sup> ; iii. 2, 6 <sup>b</sup> , 20 <sup>7</sup> ; iv. 17 <sup>a</sup> .	कन्चली <i>the plantain tree; a new shoot,</i> <i>sprig</i> , ii. 14 <sup>b</sup> ; iii. 20 <sup>a</sup> ; iv. 7 <sup>c</sup> .
कण्ठ [का०] <i>an arrow</i> , i. 16 <sup>3</sup> ; iii. 18 <sup>d</sup> .	कन्चोट्ट HD. 2. 9. <i>a blue lotus</i> , iii. 3 <sup>b</sup> .
कण्ठारेष्ट <i>to excavate; carve, sculpture.</i> •riūna, iii. 17 <sup>d</sup> . <i>According to O =</i> utkirya. Cp. Marāṭhi, kamdāraṇem.	कन्धन [०ल्पन्न] <i>end of the world, uni-</i> <i>versal destruction</i> , iv. 19 <sup>a</sup> .
कण्ठ [०ण्ठी] <i>ear</i> , i. 20 <sup>10</sup> , 32 <sup>b</sup> ; ii. 27 <sup>a</sup> ; iii. 20 <sup>2</sup> .	कण्ठूर [०पूर] <i>camphor</i> , i. 17 <sup>b</sup> , 29 <sup>c</sup> , 34 <sup>39</sup> ; iii. 28 <sup>a</sup> ; iv. 5 <sup>c</sup> .
कण्ठउज्ज [कान्धुरुञ्ज] <i>name of a city, Ka-</i> <i>nouj</i> , iii. 5 <sup>2</sup> .	कण्ठूरमज्जरी [कर्पूर०] <i>name of the heroine</i> <i>of our play</i> , i. 34 <sup>20</sup> , 24; ii. 6 <sup>24</sup> , 28 <sup>3</sup> , 29 <sup>6,7</sup> , 40 <sup>2</sup> , 42 <sup>15,17</sup> ; iii. 8 <sup>4</sup> , 20 <sup>23</sup> , 22 <sup>1</sup> , 31 <sup>1</sup> ; iv. 9 <sup>6</sup> , 19 <sup>2</sup> , 14, 22, 24, 29, 32, 43, 50, 20 <sup>13</sup> , 16 <sup>1</sup> .
कण्ठकर [कर्णपूर] <i>an ornament worn in the</i> <i>ear, an ear-ring</i> , i. 14 <sup>2</sup> .	कम [क०] <i>succession, regular course,</i> <i>manner</i> , iii. 4 <sup>b</sup> , 5 <sup>b</sup> , 25 <sup>d</sup> ; iv. 3 <sup>c</sup> .
कण्ठा [कन्धा] <i>a young girl</i> , i. 25 <sup>c</sup> .	कमल ts. <i>a lotus</i> , ii. 11 <sup>d</sup> , 16 <sup>a</sup> , 50 <sup>a</sup> ; iv. 22 <sup>b</sup> .
कण्ठाढी [कर्णाटी] <i>a Karnāṭa woman</i> , i. 15 <sup>c</sup> .	कमला ts. <i>a name of Lakṣmī</i> , iv. 24 <sup>b</sup> .
कण्ठुप्ल [कर्णोत्त्वल] <i>an ear-lotus</i> , i. 34 <sup>c</sup> .	कम्पि- [०म्पिन] <i>shaking, agitating</i> , i. 17 <sup>c</sup> .
कन्धूरिआ [कलूरिका] <i>musk</i> , i. 18 <sup>18</sup> , 34 <sup>39</sup> .	कम्प- [०म्प] <i>action, performance</i> , iv. 16 <sup>b</sup> .
कण्ठ् to tell, say. kadhemī, i. 32 <sup>4</sup> ; iv. 9 <sup>5</sup> . kadhehi, ii. 11 <sup>2</sup> . kadhedu, iii. 2 <sup>3</sup> . kadhesu, iii. 16 <sup>2</sup> ; iv. 18 <sup>9</sup> . kahijau, i. 5 <sup>a</sup> . kadhiadu, i. 34 <sup>7</sup> ; iii. 3 <sup>6</sup> . kadhido, ii. 41 <sup>9</sup> , 50 <sup>2</sup> . aka- dhidā, i. 28 <sup>4</sup> . kadhidam, i. 5 <sup>7</sup> .	कम्पण [कार्मण] <i>magic, witchcraft</i> , ii. 26 <sup>b</sup> .
कण्ठ् [कण्ठम] <i>how, why</i> , i. 18 <sup>15</sup> , 30 <sup>1</sup> ; ii. 1 <sup>2</sup> , 6 <sup>13, 21</sup> , 11 <sup>6</sup> , 40 <sup>2</sup> ; iii. 10 <sup>1</sup> , 22 <sup>4</sup> ; iv. 2 <sup>11</sup> . Cp. कंहं.	कर ts. <i>hand; ray, beam</i> , ii. 16 <sup>a</sup> , 42 <sup>a</sup> ; iii. 20 <sup>c</sup> , 24 <sup>b</sup> , 25 <sup>c</sup> .
कन्तारत्त्वा <i>wretchedness, imbecility (K,</i> <i>kārpanya)</i> , i. 19 <sup>2</sup> , 20 <sup>7</sup> .	करकु ts. <i>a box</i> , iv. 9 <sup>10</sup> .
कन्ति [का०] <i>loveliness, beauty</i> , ii. 27 <sup>b</sup> , 30 <sup>b</sup> .	करण ts. <i>doing, making</i> , ii. 6 <sup>15</sup> ; iv. 16 <sup>b</sup> .
कन्त ts. <i>a root, bulb, garlic</i> , iii. 28 <sup>c</sup> , 29 <sup>b</sup> .	करणिडआ [०का] <i>a small box</i> , iii. 5 <sup>2</sup> .
कन्तप्पकेली [०पकेली] <i>name of a woman</i> , iv. 9 <sup>11</sup> .	करवाल ts. <i>a sword</i> , iv. 9 <sup>8</sup> ,
	कराल ts. <i>gaping; terrible; fem. a ter-</i> <i>rrible form of Durgā</i> , i. 18 <sup>8</sup> , 20 <sup>28</sup> ; iv. 16 <sup>a</sup> .
	करालिअ [०त] <i>made terrible</i> , iv. 2 <sup>b</sup> .
	करि- [०रिन] <i>an elephant</i> , ii. 6 <sup>10</sup> .
	कल् to hold, do, notice. akalia, i. 2 <sup>a</sup> ; kalida, iv. 9 <sup>10</sup> .
	कलकपिठ- [०पिठन] <i>the cuckoo</i> , i. 16 <sup>3</sup> .

- कलङ्क ts. stain, fault, iii. 10<sup>a</sup>.  
 कलया [°ना] doing, putting on, iii. 28<sup>c</sup>;  
     iv. 4<sup>a</sup>.
- कलम ts. rice, i. 19<sup>a</sup>.
- कलम्ब ts. the Kadamba tree, iii. 24<sup>a</sup>.
- कलस [°श] a water-pot. thanakalasa, a  
     breast like a water-pot, ii. 24<sup>b</sup>;  
     iii. 7<sup>d</sup>. thanakalasini, a woman  
     having such breasts, ii. 23<sup>b</sup>.
- कलहंस ts. a swan, iii. 23<sup>b</sup>.
- कला ts. 1. a small part; a digit of the  
     moon, i. 4<sup>b</sup>; ii. 10<sup>c</sup>, 46<sup>a</sup>; iii. 25<sup>d</sup>.  
     2. any practical art, ii. 27<sup>c</sup>.
- कलिआ [°का] a flower, bud, ii. 27<sup>a</sup>; iii. 1<sup>a</sup>.
- कलिल्लुसेणा [°ना] name of a woman, iv. 9<sup>a</sup>.
- कलेवर ts. body, iv. 22<sup>c</sup>.
- कल्लोलवदी [°तो] name of a woman, iv. 9<sup>12</sup>.
- कल्लोलिणी [°नो] a river, ii. 3<sup>a</sup>.
- कवलया [°न] eating, swallowing, i. 20<sup>b</sup>.
- कवलिख [°त] eaten, chewed, iii. 2<sup>b</sup>.
- कवाल [°पाल] the skull, iv. 19<sup>b</sup>.
- कविज्ञाल [कवि०] name of the Vidūṣaka,  
     i. 20<sup>4</sup>, 3<sup>3</sup>, 34<sup>1</sup>; ii. 27<sup>1</sup>, 29<sup>1</sup>; iv. 20<sup>9</sup>.
- कलोल [°पोल] the cheek, i. 32<sup>b</sup>; iii. 33<sup>b</sup>.
- कल्य [काल्य] a poem, poetry, a Kāvya,  
     i. 1<sup>d</sup>, 8<sup>b</sup>, 19<sup>6, 7</sup>, 20<sup>4, 6</sup>; ii. 4<sup>c</sup>.
- कष to rub, test, try. kasiadi, i. 18<sup>18</sup>.
- कर + वि to open, bloom. viasanti, ii.  
     43<sup>b</sup>.
- कसवट्टिआ [कसपट्टिका] a touch-stone, i. 18<sup>18</sup>,  
     19<sup>7</sup>.
- कसाअ [कसाय] red, affected, iv. 23<sup>a</sup>.
- कहै [कथम] how, iv. 1<sup>a</sup>, 3<sup>d</sup>. kaham pi  
     [kathamapi] somehow, in any way,  
     ii. 39<sup>a</sup>; iii. 32<sup>a</sup>. *Cp.* कथं.
- कहि H. 3. 60. where, i. 35<sup>b</sup>; ii. 42<sup>19</sup>,
- 43<sup>8</sup>. kahim pi, somewhere, anywhere, i. 24<sup>5</sup>, 25<sup>4</sup>.
- काभ [°य] body, iv. 14<sup>a</sup>.
- काणा ts. one-eyed, i. 20<sup>7</sup>.
- काणगा [°नन] a forest, park, ii. 22<sup>b</sup>.
- काम ts. love, Cupid, ii. 5<sup>b</sup>; iv. 2<sup>2</sup>, 7<sup>c</sup>.
- कार्म ts. well, forsooth, iii. 19<sup>2</sup>.
- कामरुच [°प] Assam, i. 14<sup>2</sup>.
- कामसेणा [°ना] name of a woman, iv. 9<sup>a</sup>.
- कामिणी [°नो] a loving, beautiful woman,  
     i. 33<sup>a</sup>; ii. 43<sup>b</sup>, 48<sup>a</sup>; iii. 18<sup>c</sup>; iv. 6<sup>c</sup>.
- कार ts. (at the end of comp.) author,  
     i. 8<sup>3</sup>.
- कारण ts. reason, cause, ii. 27<sup>d</sup>, 42<sup>14</sup>, 47<sup>1</sup>;  
     iii. 1<sup>d</sup>, 9<sup>b</sup>.
- कारामन्दिर ts. a prison-house, jail, iv. 9<sup>a</sup>.
- कारि- [°रिन] doing, causing, ii. 10<sup>a</sup>.
- काल ts. time; death, the destroying god,  
     i. 8<sup>3</sup>; ii. 6<sup>8</sup>, 28<sup>d</sup>, 41<sup>9</sup>, 50<sup>2</sup>; iii. 4<sup>3</sup>;  
     iv. 2<sup>b</sup>, 19<sup>a</sup>.
- काल ts. black, iv. 14<sup>a</sup>, 18<sup>b</sup>.
- कालकरिभ [°लाक्षरिक] a scholar, i. 18<sup>1</sup>.
- कालन्तर [°लान्तर] opportunity, i. 35<sup>b</sup>.
- काली ts. a name of Durgā, iv. 19<sup>b</sup>.
- काश्च+प्र to appear, become manifest.  
     paāsai, iii. 11<sup>d</sup>.
- किआ [किया] performance, a religious  
     rite, i. 24<sup>b</sup>.
- किछि [कृति] work, composition, i. 11<sup>b</sup>.
- किंसुक [°मुक] a tree, Butea frondosa,  
     having red blossoms, i. 16<sup>c</sup>.
- किंकरी ts. a female servant, i. 36<sup>b</sup>.
- किङ्किणी ts. a bell, i. 20<sup>9</sup>; ii. 32<sup>b</sup>, 34<sup>b</sup>;  
     iv. 17<sup>a</sup>.
- कित्ति [कौति] fame, ii. 35<sup>b</sup>.
- कित्तिम [कौत्रिम] artificial, ii. 28<sup>a</sup>.

किम् the interrogative pronoun, who, what, which; with vi, pi, it is indefinite, some one, a certain. The neuter किम् is used with instr. in the sense, what is the use of? किम् is used also as an interrogative particle. किम् ca, moreover, further. ko, i. 4 <sup>19</sup> , 5 <sup>a, b</sup> , 16 <sup>1</sup> , 20 <sup>39</sup> , 28 <sup>2</sup> , 35 <sup>b</sup> ; ii. 23 <sup>c</sup> , 27 <sup>c</sup> , 29 <sup>12, 13</sup> , 47 <sup>4</sup> ; iii. 15 <sup>c</sup> . का, i. 4 <sup>6</sup> , 16 <sup>1</sup> , 20 <sup>12</sup> , 33 <sup>c</sup> , 34 <sup>1, 3</sup> ; ii. 25 <sup>b</sup> , 27 <sup>d</sup> ; iii. 1 <sup>b</sup> ; iv. 9 <sup>2</sup> , 16 <sup>a</sup> , 19 <sup>30</sup> . किम्, i. 1 <sup>c</sup> , 4 <sup>2, 12, 16</sup> , 6 <sup>b, 2</sup> , 8 <sup>1</sup> , 11 <sup>1</sup> , 16 <sup>2</sup> , 18 <sup>8, 10, 13, 16</sup> , 19 <sup>d, 6</sup> , 20 <sup>2, 4, 20</sup> , 21 <sup>3, 5</sup> , 22 <sup>a</sup> , 23 <sup>1</sup> , 24 <sup>4</sup> , 25 <sup>1</sup> , 28 <sup>8</sup> , 34 <sup>c</sup> , 35 <sup>c</sup> ; ii. 6 <sup>16</sup> , 10 <sup>c, 2, 6</sup> , 11 <sup>3, 4</sup> , 16 <sup>b</sup> , 24 <sup>4</sup> , 28 <sup>a, d</sup> , 29 <sup>c, 4</sup> , 41 <sup>8</sup> , 42 <sup>7, 12, 14, 15, 16, 17, 32</sup> , 43 <sup>11</sup> , 47 <sup>1</sup> , 48 <sup>2</sup> ; iii. 1 <sup>a, d</sup> , 2 <sup>1</sup> , 8 <sup>4, 5</sup> , 9 <sup>1</sup> , 12 <sup>1, 2</sup> , 13 <sup>a, b, c</sup> , 14 <sup>a, b, c</sup> , 16 <sup>a, b, c, 2</sup> , 19 <sup>c</sup> , 20 <sup>3, 15, 16, 17</sup> , 34 <sup>a, 3</sup> ; iv. 2 <sup>4, 6</sup> , 3 <sup>1</sup> , 4 <sup>c</sup> , 9 <sup>14</sup> , 18 <sup>8, 29</sup> , 19 <sup>15, 34, 46, 67</sup> , 22 <sup>b, 1, 2</sup> , 23 <sup>c</sup> . काम्, ii. 11 <sup>2</sup> . केना, i. 10 <sup>1</sup> . कस्सा, i. 23 <sup>d</sup> , 27 <sup>c</sup> ; ii. 32 <sup>d</sup> , 40 <sup>b</sup> , 42 <sup>9</sup> ; iii. 8 <sup>2</sup> , 9 <sup>a</sup> ; iv. 6 <sup>d</sup> . की, iii. 9 <sup>a</sup> . के ii. 42 <sup>30</sup> .	कुमाम [°पाम] a petty village or hamlet, i. 18 <sup>18</sup> . कुङ्ग ts. saffron, i. 13 <sup>c</sup> , 16 <sup>a</sup> ; ii. 8 <sup>a</sup> , 12 <sup>a</sup> ; iii. 14 <sup>b</sup> , 15 <sup>d</sup> , 20 <sup>3</sup> . कुच्छ [कूच्च] beard, i. 20 <sup>40</sup> . कुञ्ज [°ञ्ज] humpbacked, crooked, iii. 34 <sup>8</sup> . कुटिणो [°नो] ts. a bawd, i. 18 <sup>6</sup> , 34 <sup>34</sup> . कुडिल [°टिल] crooked, curled, ii. 20 <sup>a</sup> . कुडुम्ब [°टुम्ब] family, household, relationship, i. 4 <sup>12</sup> , 34 <sup>31</sup> . कुण्डल ts. an ear-ring, ii. 18 <sup>a</sup> . कुरुडलिअ [°त] bowed, bent, ii. 6 <sup>d</sup> . कुन्त ts. a lance, iv. 9 <sup>10</sup> . कुन्तल ts. the hair of the head, ii. 41 <sup>b</sup> . कुन्तल ts. name of a country, i. 12 <sup>b</sup> , 34 <sup>8</sup> . kuntali, a Kuntala woman, i. 15 <sup>c</sup> . कुन्दमाला ts. name of a woman, iv. 9 <sup>10</sup> . कुप् to be angry. kuppadi, ii. 47 <sup>3</sup> . kuppa, i. 20 <sup>5, 11</sup> . कुप्पासअ [कूप्पासक] a sort of bodice, i. 13 <sup>b</sup> . कुमरी [°मारी] a girl, ii. 22 <sup>a</sup> ; iii. 17 <sup>c</sup> . कुमारतण्णा [°त्व] childhood, the age from 10 to 12, iii. 16 <sup>2</sup> . कुम्भ ts. a pitcher, water-pot, jar, ii. 44 <sup>a</sup> . कुम्भगड [°भ्मागड] a white gourd, iv. 18 <sup>8</sup> . कुमुबभव [°म्मोङ्गव] an epithet of Agastya, i. 17 <sup>a</sup> . कुरङ्गची [°ङ्गाची] a deer-eyed woman, ii. 3 <sup>2</sup> . कुरम्हआ [°का] name of a woman, the confidential servant of Karpūra-mañjari, iii. 19 <sup>2</sup> ; iv. 20 <sup>6</sup> . कुरल ts. a lock of hair, i. 15 <sup>c</sup> . कुरवध [°क] a species of amaranth, ii. 42 <sup>31</sup> , 43 <sup>a, 13</sup> , 44 <sup>a</sup> , 45 <sup>a</sup> . कौस H. 3. 68. why, ii. 42 <sup>26</sup> .
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कुकुराअ- *to croon, grumble, growl.* °rā-  
anto, iii. 2<sup>1</sup>. °rāanti, i. 18<sup>15</sup>.

कुल ts. *family, herd, collection,* i. 11<sup>a</sup>,  
17<sup>c</sup>, 19<sup>7</sup>; ii. 2<sup>d</sup>, 44<sup>d</sup>.

कुलमग [°मार्ग] *the doctrine and practices  
of left-hand Gāktas,* i. 22<sup>b</sup>.

कुल्ला [°ल्ला] *a river, stream,* ii. 10<sup>d</sup>.

कुवलभ [°च] *the blue water-lily,* ii. 19<sup>b</sup>,  
38<sup>b</sup>, 42<sup>a</sup>.

कुसल [°शल] *skilful, clever,* i. 1<sup>d</sup>.

कुसोलव [°शोलव] *an actor,* i. 4<sup>2</sup>.

कुसुम ts. *a flower,* i. 4<sup>t</sup>, 16<sup>b</sup>; ii. 6<sup>19</sup>, 21<sup>a</sup>,  
7<sup>a</sup>, 21<sup>a</sup>, 44<sup>c</sup>, 45<sup>b</sup>; iii. 1<sup>d</sup>, 22<sup>c</sup>, 24<sup>a</sup>; iv.  
18<sup>36</sup>, 19<sup>66</sup>, 21<sup>b</sup>, 22<sup>b</sup>.

कुसुमसर [°शर] *Cupid,* iii. 7<sup>b</sup>; iv. 2<sup>a</sup>.

कुसुमाभर [°कर] *the spring,* ii. 1<sup>b</sup>.

कुसुमाउष [°युध] *Cupid,* ii. 35<sup>b</sup>.

कुहर ts. *a cavity,* ii. 30<sup>b</sup>; iii. 20<sup>7</sup>.

कूर ts. *food, boiled rice,* i. 19<sup>a</sup>.

कू to make, do, prepare. *Caus., to cause  
to do.* kuṇai, ii. 31<sup>c</sup>; iv. 8<sup>d</sup>. ka-  
redi, i. 20<sup>33</sup>; iv. 18<sup>36</sup>. kuṇanti, i.  
14<sup>b</sup>; iv. 14<sup>b</sup>, 15<sup>b</sup>. karissam, ii.  
10<sup>b</sup>, 43<sup>2</sup>; iv. 2<sup>t</sup>. kuṇa, iv. 20<sup>6</sup>.  
karedu, iv. 20<sup>6</sup>, 10. kuṇanto, ii.  
50<sup>a</sup>. kuṇantā, i. 15<sup>c</sup>; iii. 28<sup>c</sup>. ku-  
ṇantāṇā, ii. 46<sup>b</sup>. kādum, ii. 6<sup>14</sup>.  
kāūṇa, ii. 8<sup>a</sup>. kadua, ii. 8<sup>3</sup>; iii.  
5<sup>2</sup>; iv. 9<sup>7</sup>, 18<sup>11</sup>, 19<sup>17</sup>. kijjai, ii. 27<sup>c</sup>;  
iii. 15<sup>c</sup>. kariadi, i. 20<sup>26</sup>. kijjau,  
iii. 1<sup>a</sup>. karadu, i. 20<sup>40</sup>, 25<sup>1</sup>; ii.  
43<sup>10</sup>, 50<sup>5</sup>; iv. 19<sup>19</sup>, 50, 21<sup>1</sup>, 22<sup>1</sup>. kaa,  
iv. 17<sup>a</sup>. kida, ii. 6<sup>16</sup>. kao, iii.  
32<sup>b</sup>. kidō, ii. 9<sup>1</sup>; iv. 18<sup>22</sup>. kaam, ii.  
47<sup>b</sup>. kidam, i. 19<sup>6</sup>; ii. 6<sup>24</sup>, 11<sup>3</sup>, 4,  
47<sup>1</sup>; iii. 30<sup>2</sup>; iv. 20<sup>2</sup>. kae, ii. 10<sup>d</sup>.

kide, ii. 42<sup>9</sup>, 10, 13. kidāo, iv. 9<sup>12</sup>.  
kaāī, ii. 19<sup>a</sup>. karaṇijjam, i. 12<sup>2</sup>.  
kādavvā, i. 34<sup>35</sup>. kādavvarā, i.  
24<sup>4</sup>; ii. 29<sup>2</sup>. kārio, ii. 15<sup>b</sup>. kāri-  
dam, iv. 18<sup>30</sup>.

+ अलम to decorate. °kiān, i. 33<sup>a</sup>. °ki-  
dā, ii. 24<sup>2</sup>.

कृ to draw, drag away, bend. kād-  
phijjai, ii. 29<sup>b</sup>. kādphia, i. 32<sup>c</sup>.  
kādphidāo, iii. 4<sup>3</sup>.

+ आ to draw, pull, snatch. āadphia,  
i. 29<sup>b</sup>.

कृ to spread, scatter. kirai, iii. 20<sup>b</sup>.  
kirantā, iii. 28<sup>b</sup>.

केअभ fem. केअद्व [°तक्क] *name of a plant,*  
i. 29<sup>b</sup>; ii. 7<sup>a</sup>; iv. 21<sup>b</sup>, 22<sup>b</sup>.

केआरिआ [°दारिका] *a meadow,* iii. 20<sup>3</sup>.

केद्व [°तक्क] *name of a plant,* ii. 6<sup>19</sup>, 20, 21, 22<sup>2</sup>.

केलि ts. *play, sport, amorous sport,* i.  
24<sup>d</sup>, 26<sup>c</sup>; iii. 20<sup>3</sup>, 23<sup>b</sup>, 31<sup>b</sup>; iv. 2<sup>6</sup>, 9<sup>11</sup>.

केलिआर [°कार] *causing pastime,* i. 14<sup>2</sup>.

केलिकाणण [°नन] *a pleasure-park,* ii. 22<sup>b</sup>.

केलिभवण [°न] *a pleasure-house,* iv. 19<sup>a</sup>.

केलिवदी [°ती] *name of a woman,* iv. 9<sup>12</sup>.

केलिवमाय [°न] *a pleasure-palace,* iv. 9<sup>18</sup>.

केलिसज्जण [°श्चण] *a pleasure-couch,* iii.  
27<sup>c</sup>.

केलिसज्जा [°श्च्या] *the same,* iii. 3<sup>a</sup>.

केलिं ts. *only,* i. 6<sup>b</sup>, 24<sup>c</sup>; ii. 28<sup>2</sup>.

केस [°श] *hair,* i. 26<sup>b</sup>.

केसर ts. *the filament of a flower, fibre;*  
*the Bakula tree,* iii. 1<sup>d</sup>, 24<sup>a</sup>, 25<sup>c</sup>.

कोअणह [°ठगड] *a bow,* i. 16<sup>3</sup>; iii. 30<sup>b</sup>.

कोइल [°किल] *the cuckoo,* i. 18<sup>c</sup>; iii. 31<sup>b</sup>.

कोउद्धल [कोत्तुहल] *desire, curiosity,* ii.  
38<sup>a</sup>; iv. 18<sup>a</sup>.

कोऽहल <i>the same</i> , ii. 49 <sup>a</sup> .	खभ [च्चत] <i>hurt, torn, broken; a wound</i> , i. 28 <sup>a</sup> ; ii. 11 <sup>b</sup> .
कोऽदि [°टि] <i>ten millions</i> , iii. 5 <sup>b</sup> , 3 <sup>c</sup> .	खग [°हग] <i>a sword</i> , iv. 9 <sup>11</sup> .
कोऽहु HD. 2. 33. <i>desire, curiosity</i> , ii. 37 <sup>b</sup> ; iii. 3 <sup>c</sup> .	खज्ज to <i>limp, halt.</i> khañjia, i. 21 <sup>c</sup> .
कोऽपुभर [कौतुकगङ्ग] <i>a pleasure-house</i> , iv. 18 <sup>32</sup> .	खड़किआ HD. 2. 71. <i>a side-door, back-door</i> , iii. 20 <sup>11</sup> .
कोमल <i>ts. tender, soft</i> , ii. 10 <sup>c</sup> ; iii. 33 <sup>a</sup> .	खडिआ [°टिका] <i>chalk</i> , iii. 33 <sup>a</sup> .
को॒ल [कौ॒] <i>belonging to the left-hand</i> Çaktas, i. 23 <sup>d</sup> .	खण्ण [चणा] <i>an instant, moment</i> , ii. 3 <sup>2</sup> , 40 <sup>3</sup> , 41 <sup>6</sup> , 47 <sup>d</sup> ; iv. 9 <sup>b</sup> , 18 <sup>32</sup> .
को॒लाहल <i>ts. a loud and confused noise</i> , iii. 34 <sup>3</sup> .	खण्ड- <i>to break, cut, crush.</i> khandisam̄, i. 20 <sup>16</sup> . khandijjaī, iv. 3 <sup>d</sup> . khanḍaantā, i. 15 <sup>b</sup> .
को॒स [°श] <i>membrum virile</i> , i. 20 <sup>28</sup> .	खण्ठ <i>ts. a piece, part</i> , i. 23 <sup>c</sup> .
क्षु, हु, <i>after a and anusvāra</i> खु [खलु] <i>indeed, methinks.</i> kkhu, i. 20 <sup>43</sup> ; iv. 2 <sup>4</sup> . hu, i. 4 <sup>6</sup> , 20 <sup>38</sup> , 34 <sup>b</sup> , 17 <sup>18</sup> , ii. 42 <sup>a, b</sup> , 48 <sup>b</sup> ; iii. 9 <sup>b</sup> ; iv. 2 <sup>a</sup> , 18 <sup>36</sup> . khu, i. 5 <sup>2</sup> ; ii. 0 <sup>5</sup> , 6 <sup>6</sup> , 10 <sup>2</sup> ; iii. 3 <sup>d</sup> .	खण्डणा [°ना] <i>breaking, cutting, frustrating</i> , ii. 27 <sup>d</sup> ; iv. 3 <sup>b</sup> .
क्रम <i>intens. Caus., to cause to go.</i> cañ-kamio, ii. 18 <sup>b</sup> .	खलखण्ड <i>a kind of cake? jest, joke?</i> (K, kalikhanḍa apūpaviçeşah, N, de-çyām khañkhanḍaçabdaḥ krīdā-vacakah), i. 34 <sup>15</sup> .
+ अति <i>to pass.</i> adikkanta, iv. 18 <sup>11</sup> .	खाद <i>to eat.</i> khajiae, i. 23 <sup>b</sup> .
+ आ <i>to attack, subdue.</i> akkanta, i. 14 <sup>2</sup> .	खाम [क्षाम] <i>thin, emaciated</i> , ii. 6 <sup>10</sup> .
+ निस <i>to go away, to leave.</i> nikka-mamha, iii. 22 <sup>9</sup> .	खार [क्षार] <i>salt</i> , ii. 11 <sup>b</sup> .
क्री <i>to buy.</i> kiñido, iii. 4 <sup>5</sup> . kiñidā, i. 34 <sup>15</sup> .	खिय्य [°च] <i>afflicted, tired</i> , i. 20 <sup>a</sup> .
+ वि <i>to sell.</i> vikkiñiadi, i. 18 <sup>18</sup> . vik-kiñidā, iii. 5 <sup>3</sup> .	खिवह <i>see खिप.</i>
क्रम <i>to be tired out, exhausted.</i> kilam-māmi, iii. 19 <sup>2</sup> . kilammanti, iii. 20 <sup>3</sup> . kilanto, iii. 8 <sup>1</sup> .	खु see क्षु.
क्रय <i>to boil.</i> kañhia, ii. 6 <sup>b</sup> . kañhida, iii. 20 <sup>8</sup> .	खट्टह H. 4. 116. <i>to fall short,</i> ii. 4 <sup>a</sup> .
क्षत् + उ <i>Caus., to wash, wipe away.</i> pakkhālido, iii. 3 <sup>9</sup> .	खुर [क्षर] <i>a razor</i> , iv. 3 <sup>d</sup> .
क्षिप्त <i>to throw, cast.</i> khivanti, iv. 13 <sup>a</sup> .	खेलह <i>to play, move to and fro.</i> khe-lanti, iv. 11 <sup>b</sup> .

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गअण [गगन] *the sky*, ii. 30<sup>b</sup>, 47<sup>d</sup>; iii. 20<sup>16</sup>.  
 गङ्गा *ts. the Ganges*, i. 4<sup>a</sup>; iii. 3<sup>9</sup>.  
 गण *ts. a flock, multitude; certain demi-gods who are the attendants of Civa*, i. 25<sup>c</sup>, 33<sup>a</sup>; ii. 28<sup>c</sup>; iv. 19<sup>65</sup>, 22<sup>c</sup>.

- गण्य [<sup>०८</sup>] *counting*, ii. 37<sup>b</sup>.
- गण्याः [<sup>०८</sup>] *regard*. kā g., what need we say of, iii. 1<sup>b</sup>.
- गणिठ [<sup>०८</sup>] *a knot, tie*, i. 15<sup>d</sup>, 20<sup>43</sup>; iii. 9<sup>a, 2</sup>; iv. 20<sup>12</sup>.
- गणिठवस [<sup>०८</sup>] *name of a fragrant shrub, according to P = Tabernaemontana coronaria*, iii. 20<sup>3</sup>.
- गण्ड ts. *the cheek*, i. 15<sup>a</sup>, 16<sup>a</sup>; ii. 37<sup>a</sup>; iii. 34<sup>b</sup>.
- गण्डूस [<sup>०८</sup>] *a mouthful, handful*, iii. 20<sup>3</sup>.
- गत [<sup>०८</sup>] *a limb, body*, ii. 27<sup>b</sup>; iii. 22<sup>1</sup>.
- गन्ध ts. *smell, odor*, ii. 6<sup>19</sup>.
- गन्धतेल्ल [<sup>०८</sup>] *a fragrant oil*, i. 13<sup>a</sup>.
- गन्धहरिण ts. *the musk-deer*, iii. 20<sup>3</sup>.
- गम [<sup>०८</sup>] *womb, belly, interior*, i. 34<sup>17</sup>; iii. 3<sup>15, 18</sup>, 4<sup>1</sup>; iv. 21<sup>b</sup>.
- गम्भचर [<sup>०८</sup>] *inner apartment*, iii. 22<sup>1</sup>.
- गम *to go, pass.* gacchāmi, iii. 3<sup>15</sup>, 34<sup>a</sup>; gacchanti, iv. 9<sup>b</sup>. gaccha, i. 20<sup>23, 25</sup>; ii. 42<sup>23</sup>. gacchamha, iii. 22<sup>6</sup>. gamissam, i. 34<sup>38</sup>; ii. 50<sup>3</sup>; iv. 19<sup>37, 47</sup>. gamissāmo, i. 36<sup>1</sup>. gao, iii. 25<sup>d</sup>. gado, iii. 3<sup>14</sup>, 5<sup>2</sup>. gaā, i. 33<sup>c</sup>. gadā, i. 18<sup>16</sup>, 20<sup>23, 25</sup>; iv. 9<sup>2</sup>, 19<sup>22</sup>. gaām, i. 35<sup>b</sup>; iii. 3<sup>a, 4</sup>. gadām, ii. 1<sup>3</sup>, 11<sup>2</sup>; iii. 4<sup>1</sup>, 12<sup>2</sup>. gadāe, iv. 20<sup>3</sup>. gae, i. 14<sup>a</sup>, 35<sup>c</sup>. gade, iii. 3<sup>14</sup>, 8<sup>4</sup>; iv. 18<sup>32</sup>. gadua, iv. 18<sup>4</sup>, 19<sup>24</sup>.
- + अनु *to accompany.* anugāa, iv. 11<sup>b</sup>. anugadā, ii. 28<sup>2</sup>.
- + अव *to know, learn.* avagamia, iii. 34<sup>5, 7</sup>.
- + आ *to come.* āacchasi, ii. 42<sup>23</sup>. āacchadi, ii. 41<sup>8</sup>; iii. 34<sup>7</sup>. āaccha, iii. 34<sup>5</sup>. āacchadha, iv. 19<sup>39, 57</sup>.
- गमिसम, i. 20<sup>38</sup>; iv. 19<sup>18</sup>. āgamissadi, iv. 18<sup>31</sup>. āgantavvam, iv. 19<sup>25</sup>. āado, iv. 19<sup>60</sup>. āadā, ii. 6<sup>14, 17</sup>, 42<sup>2</sup>; iv. 19<sup>17</sup>. āgadām, i. 18<sup>4</sup>; iii. 34<sup>7</sup>.
- + उद् *to rise, ascend.* uggāa, iii. 1<sup>c</sup>.
- + निस *to come out, part.* niggacchadi, iv. 19<sup>2</sup>. niggāam, iii. 20<sup>c</sup>.
- + सम *to join, meet.* samgada, iii. 3<sup>14</sup>.
- गम ts. *going away*, iv. 7<sup>d</sup>.
- गमण [<sup>०८</sup>] *going, motion*, iii. 23<sup>b</sup>.
- गम्भीर ts. *deep, solemn*, i. 28<sup>2</sup>.
- गरल ts. *poison*, ii. 11<sup>a</sup>.
- गल् *to drop, fall. Caus., to pour out, filter, strain.* galanti, ii. 9<sup>b</sup>. gāliassa, i. 19<sup>c</sup>.
- + वि *to vanish, disappear.* vialida, ii. 6<sup>10</sup>.
- गलिबद्दल्ल [<sup>०८</sup>] HD. 6. 91. *a strong but lazy bull*, i. 20<sup>29</sup>.
- गच्छ [<sup>०८</sup>] *pride*, i. 19<sup>5</sup>.
- गठ ts. *strong, vehement, intense*, i. 19<sup>5</sup>, 20<sup>43</sup>; ii. 45<sup>a</sup>; iii. 20<sup>3</sup>; iv. 1<sup>a</sup>.
- गिम्ब [<sup>०८</sup>] *summer*, ii. 41<sup>5</sup>; iv. 1<sup>a</sup>, 4<sup>c</sup>.
- गिरा [<sup>०८</sup>] *speech, voice, words*, ii. 29<sup>c</sup>.
- गिरि ts. *a mountain*, i. 20<sup>a</sup>.
- गिरिन्द्र [<sup>०८</sup>] *the king of mountains, Himavant, the father of Pārvatī*, i. 3<sup>b</sup>.
- गिरिस [<sup>०८</sup>] Civa, i. 3<sup>b</sup>; iii. 29<sup>a</sup>.
- गिरिसुभा [<sup>०८</sup>] Pārvatī, i. 4<sup>d</sup>.
- गोद [<sup>०८</sup>] *song, singing*, iv. 17<sup>a</sup>.
- गुण ts. *quality, virtue; thread, string, cord*, i. 10<sup>b</sup>, 20<sup>43</sup>, 33<sup>a</sup>; ii. 2<sup>b</sup>, 4<sup>a</sup>, 26<sup>b</sup>, 27<sup>c</sup>, 28<sup>c</sup>; iii. 8<sup>5</sup>; iv. 19<sup>65</sup>, 22<sup>c</sup>, 24<sup>a</sup>.

- गुप्त *see* गुम्फः.  
गुम्फः *to string, tie, arrange.* gumphedi,  
i. 4<sup>4</sup>. gumphantā, i. 15<sup>d</sup>. guttha,  
iii. 2<sup>a</sup>, 5<sup>b</sup>.
- गुरु ts. *a teacher, spiritual preceptor,*  
i. 5<sup>b</sup>, 22<sup>a</sup>; iv. 18<sup>12, 21, 25</sup>.
- गुह *to hide.* gūḍha, ii. 21<sup>a</sup>.  
+उप *to embrace.* uvagūḍho, ii. 45<sup>a</sup>.
- गृ+समुद् *to throw out, put forth.* sa-  
muggirai, ii. 45<sup>b</sup>.
- गेभ [°घ] *song,* iii. 14<sup>a</sup>.
- गेन्ज [याच्य] *what can be grasped,* i. 30<sup>a</sup>;  
iii. 19<sup>b</sup>.
- गेरिआ [गेरिका] *red chalk,* iii. 18<sup>b</sup>.
- गेहिणी [गं] *wife,* i. 11<sup>a</sup>; iii. 15<sup>a</sup>.
- गै *to sing.* gāanta, i. 21<sup>a</sup>.
- गोभर [°चर] *range of the organs of sense,*  
*grip, hold, influence,* iv. 2<sup>a</sup>, 20<sup>b</sup>.
- गोटौ [°ष्टी] *conversation,* i. 20<sup>36</sup>.
- गोर [गोर] *white, yellowish,* iii. 34<sup>b</sup>.
- गोरभ *the same,* iii. 31<sup>a</sup>.
- गोरङ्ग [गोराङ्ग] *fem. °ṅgi, having a pale-*  
*red body,* i. 20<sup>9</sup>.
- गोरती [गौरी] Pārvatī, i. 28<sup>4</sup>; ii. 6<sup>25</sup>; iv. 18<sup>11</sup>.
- गोवध [°पक] *a cow-herd,* i. 21<sup>a</sup>.
- गृह *to seize, take.* genha, iv. 20<sup>13</sup>. ghet-  
tūṇa, i. 12<sup>3</sup>. genhia, iv. 19<sup>18, 39, 57</sup>.
- 
- घट Caus., *to join, accomplish, form.*  
ghadei, iii. 17<sup>c</sup>. aghadīa, i. 2<sup>b</sup>.
- +उद Caus., *to open.* ugghādijjanti,  
i. 36<sup>a</sup>.
- +सम *to be united, joined.* samghadāi,  
iii. 9<sup>a</sup>. samghadide, i. 18<sup>8</sup>.
- घट *to rub.* ghāṭṭedi, i. 4<sup>6</sup>.
- घटणा, °णा [घटन, °ना] *forming, joining;*
- contact; *coining, stamping,* ii. 37<sup>a</sup>,  
41<sup>a</sup>; iii. 10<sup>a</sup>; iv. 9<sup>a</sup>.
- घटा [°न] 1. *compact, dense, strong,* i.  
13<sup>c</sup>, 27<sup>b</sup>, 29<sup>d</sup>; ii. 6<sup>10</sup>, 12<sup>a</sup>; iii. 20<sup>3</sup>;  
iv. 6<sup>c</sup>, 8<sup>a</sup>. 2. *a cloud,* iii. 4<sup>a</sup>.
- घटासार [घन°] *camphor,* ii. 21<sup>a</sup>.
- घटासारमज्जरो [घन°] *name of a woman,*  
*synonymous with Karpūramāñja-*  
*rī,* iv. 18<sup>19, 28</sup>, 19<sup>46</sup>, 20<sup>6, 16</sup>.
- घटा ts. *a bell,* ii. 31<sup>b</sup>.
- घम [°र्म] *heat, warmth,* ii. 6<sup>10</sup>; iii. 20<sup>3</sup>.
- घर H. 2. 144. *a house,* i. 14<sup>c</sup>, 18<sup>2</sup>, 20<sup>34</sup>;  
ii. 2<sup>d</sup>; iv. 1<sup>b</sup>, 18<sup>3</sup>.
- घटू ts. *a grinding-stone,* iii. 30<sup>a</sup>.
- घरिणी [एहिणी] *a wife,* i. 19<sup>7</sup>, 34<sup>11</sup>; ii. 8<sup>b</sup>;  
iii. 15<sup>a</sup>; iv. 18<sup>20</sup>.
- घल्ल H. 4. 334. *to throw, cast.* ghali-  
ssam, i. 20<sup>31</sup>.
- घुसिण [°सण] *saffron,* ii. 37<sup>a</sup>.
- घेनूण *see* घड.
- 
- घ see अ.
- घञ [°घ] *collection, heap, mass,* i. 26<sup>b</sup>;  
ii. 50<sup>c</sup>.
- घञच्चिह्न [चतुर्विंश] *of four kind, fourfold,*  
ii. 1<sup>d</sup>.
- घउस्सटौ [चतुःषष्ठि] *sixty-four,* iii. 4<sup>a</sup>.
- घओर [चकोर] *the Greek partridge (said*  
*to feed on moonbeams),* i. 1<sup>d</sup>.
- घङ्ग [चङ्ग] *a wheel,* ii. 18<sup>b</sup>, 23<sup>c</sup>, 34<sup>a</sup>.
- घङ्गल HD. 3. 20. *round,* ii. 34<sup>a</sup>.
- घङ्गवटि- [चक्रवर्तिन] *an emperor,* i. 12<sup>a</sup>;  
iii. 15<sup>a</sup>; iv. 18<sup>20, 22</sup>, 23<sup>c</sup>.
- घङ्गवाङ [चक्रवाङ] *ruddy goose,* ii. 8<sup>b</sup>, 50<sup>c</sup>.
- घङ्गाभार [चक्राक्तार] *wheel-like,* ii. 23<sup>c</sup>; iii.  
19<sup>c</sup>.

चक्रवृ [चक्रवर्] *an eye*, ii. 5<sup>a</sup>.

चक्रम्- *see क्रम*.

चक्रमण [चक्रक्रं] *going, walking*, i. 27<sup>d</sup>.

चक्र HD. 3. 1. *beautiful*, i. 31<sup>b</sup>, 33<sup>a</sup>; ii. 25<sup>a</sup>, 28<sup>b</sup>; iv. 13<sup>b</sup>.

चक्रतण *beauty*, i. 14<sup>2</sup>, 20<sup>9</sup>; iii. 9<sup>c</sup>, 16<sup>2</sup>.

चक्रम् H. 1. 35; 2. 154. *beauty*, ii. 24<sup>d</sup>, 26<sup>c</sup>; iii. 6<sup>a</sup>, 13<sup>b</sup>.

चक्रा [चक्री] *smearing, anointing*, i. 20<sup>9</sup>.

चक्षल ts. *trembling, tremulous*, ii. 41<sup>c</sup>.

चक्षुर ts. *waddling*, iii. 23<sup>a</sup>.

चट्टि- *licking*, cp. *Marāṭhī cāṭanemī*, i. 20<sup>28</sup>.

चइ H. 4. 206. *to rise, increase*. *cadādi*, iii. 16<sup>2</sup>.

चण्ड ts. *wild, impetuous, angry*, i. 17<sup>d</sup>, 23<sup>a</sup>; ii. 10<sup>b</sup>.

चण्डंसु [चण्डांसु] *the sun*, i. 35<sup>a</sup>.

चण्डवाल [°पाल] *name of a king*, i. 12<sup>a</sup>.

चण्डसेण [°न] *name of a king*, iv. 18<sup>18</sup>.

चण्डिम्- H. 2. 154. *impetuosity*, i. 16<sup>3</sup>.

चतुर्त्यो [चतुर्थी] *the fourth day (e. g., of a lunar fortnight)*, ii. 6<sup>23</sup>, 29<sup>5</sup>.

चदुहसी [चतुर्दशी] *the fourteenth day of a lunar fortnight*, iv. 18<sup>11</sup>.

चदुर [चतुर] *skilful, conversant with*, i. 7<sup>1</sup>.

चदुरतण *skill, loveliness*, i. 20<sup>1</sup>.

चदुसस्ति [चतुःषष्ठि] *sixty-four*, iii. 4<sup>4</sup>.

चन्द [चन्द] *the moon*, i. 32<sup>b</sup>; ii. 5<sup>b</sup>, 6<sup>10</sup>, 27<sup>b</sup>, 29<sup>13, 19, 21</sup>, 43<sup>5</sup>; iii. 16<sup>b</sup>, 24<sup>2</sup>, 25<sup>d</sup>, 26<sup>1</sup>, 29<sup>b</sup>, 30<sup>3</sup>; iv. 19<sup>64</sup>.

चन्दण [°न] *sandal*, i. 14<sup>b</sup>, 17<sup>b</sup>, 20<sup>9</sup>; ii. 10<sup>a</sup>, 11<sup>a</sup>, 1; iii. 20<sup>d</sup>, 28<sup>b</sup>; iv. 5<sup>c</sup>, 6<sup>c</sup>, 8<sup>a</sup>.

चन्दणोहा [°नलेखा] *name of a woman*, iv. 9<sup>9</sup>.

चन्दिआ [चन्दिका] *moonlight*, iv. 19<sup>64</sup>.

चम्प H. 4. 395. *to compress, squeeze*. *campiam* (*P* translates *pīditam*), ii. 33<sup>a</sup>.

चम्पअ [क] *name of a tree and its flowers*, i. 14<sup>2</sup>, 16<sup>a</sup>, 34<sup>39</sup>; ii. 42<sup>b</sup>; iii. 1<sup>a</sup>, 22<sup>b</sup>, 30<sup>b</sup>.

चम्पा ts. *name of a town, Campā*, i. 14<sup>2</sup>.

चम्प- [चर्मन] *skin*, i. 23<sup>c</sup>.

चम्पटि [चर्मयष्टि] *a whip*. *cammatṭhiā- anto, looking like a whip*, ii. 39<sup>b</sup>.

चर+सम *Caus.*, *to communicate*. *sam- cārentā*, ii. 2<sup>c</sup>.

चरिभ [°त] *acting, behaviour, acts*, ii. 40<sup>a</sup>.

चल to stir, move; to get loose. *caliā*, ii. 1<sup>a</sup>. *caliam*, i. 27<sup>d</sup>.

चल ts. *tremulous, rolling*, ii. 5<sup>a</sup>; iv. 16<sup>b</sup>.

चलण [°रण] *a foot*, i. 20<sup>34</sup>; ii. 13<sup>a</sup>, 33<sup>a</sup>, 42<sup>a</sup>, 43<sup>a</sup>.

चलण [°न] *moving, shaking*, i. 36<sup>c</sup>.

चल्लि [चारी] *the motion of the feet in the dance*, iv. 12<sup>b</sup>, 16<sup>b</sup>.

चवल [°पल] *unsteady, wavering*, i. 15<sup>a</sup>; ii. 49<sup>a</sup>.

चसभ [°षक] *a drinking-vessel*, iv. 19<sup>b</sup>.

चामर ts. *a chowry, fan*, ii. 31<sup>a</sup>; iv. 9<sup>8</sup>.

चामुण्डा ts. *a terrific form of Durgā*, iv. 18<sup>30, 38</sup>, 19<sup>12</sup>.

चारि- [°रिन] *wandering, moving*, iv. 2<sup>c</sup>.

चारु ts. *lovely*, i. 16<sup>3</sup>.

चाव [°प] *a bow*, ii. 6<sup>d</sup>; iv. 14<sup>a</sup>, 19<sup>64</sup>.

चाहुभाण [°चान] <i>the Cāuhan family</i> , i. 11 <sup>a</sup> .	चोरआ [°क] <i>a thief, robber</i> , iii. 31 <sup>a</sup> .
चि+उद् <i>to gather, arrange.</i> uccinedi,	चोल ts. <i>name of a country</i> , i. 15 <sup>b</sup> .
i. 4 <sup>3</sup> .	च्च see चेअ.
चिभ see चेअ.	
चित् ts. <i>mind, heart</i> , ii. 40 <sup>b, 2</sup> , 49 <sup>a</sup> ; iii. 11 <sup>d</sup> , 12 <sup>2</sup> ; iv. 9 <sup>c</sup> , 20 <sup>c</sup> .	चब्ल HD. 3. 24. <i>clever</i> , i. 1 <sup>c</sup> , 5 <sup>7</sup> ; iii. 9 <sup>b</sup> .
चित् [°च] 1. <i>bright, variegated, spotted</i> , iv. 9 <sup>12</sup> . 2. <i>a picture</i> , i. 27 <sup>c</sup> , 30 <sup>d</sup> ;	चटुभ [षष्ठक] <i>the sixth</i> , iii. 18 <sup>d</sup> .
i. 4 <sup>a</sup> .	चडा [°टा] <i>mass, lustre, splendor, flash</i> , i. 29 <sup>a</sup> ; ii. 32 <sup>a</sup> ; iii. 20 <sup>a</sup> .
चित्तअर [°चकर] <i>a painter</i> , ii. 40 <sup>b</sup> .	चत् [°च] <i>a parasol, umbrella</i> , ii. 29 <sup>d</sup> .
चित्तभिति [चित्र°] <i>a painted wall, a wall-picture</i> , i. 36 <sup>a</sup> .	चद्+प्र <i>to hide, conceal.</i> pacchāanti, i. 33 <sup>b</sup> .
चित्तलेहा [चित्रलेखा] <i>name of a woman</i> , iv. 9 <sup>9</sup> .	चप्पअ [षट्पद] <i>a bee</i> , ii. 2 <sup>b</sup> .
चित्ता [°च्छा] <i>the fourteenth lunar mansion</i> , iii. 3 <sup>14</sup> .	कम्मुहू [पणमुख] <i>a name of Kārttikeya</i> , i. 3 <sup>a</sup> .
चिर long. ciraīm, <i>for a long time</i> , ii. 4 <sup>d</sup> .	कम्मासिअ [पणमाधिक] <i>weighing six māsa</i> , ii. 17 <sup>a</sup> ; iii. 20 <sup>3</sup> .
cirāa, <i>at last</i> , iii. 23 <sup>b</sup> .	कल ts. <i>deception, guise, semblance</i> , ii. 35 <sup>a</sup> ; iii. 32 <sup>b</sup> .
चिराअ- [°य-] <i>to tarry.</i> cirāadi, ii. 6 <sup>2</sup> .	कल- <i>to deceive, cheat.</i> chalidā, ii. 29 <sup>10</sup> .
चिहुर H. 1. 186. <i>the hair of the head</i> , ii. 21 <sup>a</sup> .	कलिः ts. <i>color, splendor, shimmer</i> , i. 29 <sup>b</sup> ; ii. 47 <sup>b</sup> , 50 <sup>c</sup> ; iv. 5 <sup>1</sup> .
चुम्ब to kiss. cumbia, i. 17 <sup>d</sup> .	काआ [°या] <i>reflection, light</i> , ii. 6 <sup>10</sup> ; iii. 1 <sup>c</sup> .
चुम्बण [°न] <i>kissing</i> , i. 2 <sup>a</sup> .	कुर to cover, smear, envelop. churia, iv. 5 <sup>a</sup> . churio, i. 29 <sup>d</sup> .
चूडामणि ts. <i>a crest-jewel; best, excellent</i> , i. 5 <sup>b</sup> . ottāna [°त्वा], i. 20 <sup>2</sup> .	कुरण ts. <i>smearing, anointing</i> , iii. 28 <sup>a</sup> .
चूर्ण to crush. cūraissam, i. 20 <sup>30</sup> . cū- riadu, i. 20 <sup>27</sup> .	कुहा [कध] <i>hunger</i> , iii. 8 <sup>1</sup> .
चूलिआ [°का] <i>top-knot</i> , iv. 2 <sup>4</sup> .	केभ [°क] <i>clever</i> , ii. 26 <sup>c</sup> ; iii. 6 <sup>b</sup> .
चेअ, चिभ, च्च H. 2. 184. <i>restrictive or strengthening particle; used with tad (like tad eva) to mean 'the same'</i> ; i. 8 <sup>a</sup> , 21 <sup>d</sup> ; iii. 11 <sup>d</sup> , 19 <sup>d</sup> .	केन [क्षेत्र] <i>field, width</i> , i. 30 <sup>c</sup> .
चेडिआ [°टिका] <i>a female slave or servant</i> , i. 20 <sup>20, 26</sup> .	कोल्ल H. 4. 395. <i>to cleanse, rub.</i> chol-lanti, i. 14 <sup>a</sup> .
चेत् [चेत्र] <i>a lunar month, March-April</i> , i. 17 <sup>d</sup> , 18 <sup>d</sup> .	
	ज see यद.
	जअ [°य] <i>conquest, triumph</i> , iv. 20 <sup>a</sup> .
	जअ- [जगत] <i>the world</i> , iii. 12 <sup>c</sup> , 17 <sup>a</sup> .
	जअण [°यन] <i>subduing</i> , ii. 41 <sup>d</sup> .
	जङ्ग [यदि] <i>if</i> , ii. 47 <sup>3</sup> , 48 <sup>a</sup> ; iii. 12 <sup>2</sup> , 15 <sup>c</sup> , 33 <sup>a</sup> ; iv. 2 <sup>10</sup> , 3 <sup>1</sup> , 18 <sup>14</sup> .

जह- [जयिन्] *fem.* °inī, *conquering, vanquishing,* ii. 41<sup>b</sup>.

जक्ख [यक्ष] *one of a class of demigods,* i. 25<sup>c</sup>.

जङ्गम ts. *moving,* iv. 18<sup>a</sup>.

जच्च [जात्य] *noble, well-born, genuine,* i. 14<sup>2</sup>, 32<sup>a</sup>; ii. 19<sup>a</sup>, 25<sup>b</sup>; iii. 1<sup>b</sup>.

जज्जर [जर्जर] *old, decayed,* iv. 4<sup>d</sup>.

जण [°न] *people, man; common people,* i. 4<sup>2</sup>, 18<sup>a</sup>, 21<sup>b</sup>, 34<sup>a</sup>; ii. 3<sup>a</sup>, 6<sup>17</sup>, 28<sup>b</sup>, 31<sup>d</sup>, 40<sup>2</sup>, 41<sup>d</sup>, 47<sup>d</sup>; iii. 12<sup>c</sup>, 15<sup>a</sup>, 27<sup>d</sup>, 28<sup>b</sup>; iv. 2<sup>b</sup>, 2<sup>9</sup>, 14<sup>b</sup>, 24<sup>a</sup>.

जणण [°नन] *fem.* °nī, *producing, causing; fem. a mother,* i. 26<sup>d</sup>; iv. 9<sup>d</sup>.

जता [यात्रा] *festival, procession,* ii. 44<sup>d</sup>.

जदो [यतस्] *from whence, from which time; because,* i. 4<sup>3</sup>, 12<sup>3</sup>, <sup>9</sup>, 18<sup>18</sup>, 19<sup>7</sup>, 20<sup>7</sup>, 13<sup>1</sup>, 31<sup>2</sup>, 34<sup>31</sup>, <sup>32</sup>; ii. 6<sup>6</sup>, 42<sup>23</sup>; iv. 1<sup>1</sup>, 3<sup>2</sup>, 20<sup>16</sup>, 22<sup>3</sup>.

जधा [यथा] *as, as follows,* i. 7<sup>2</sup>, 8<sup>4</sup>, 13<sup>2</sup>, 16<sup>4</sup>; ii. 26<sup>1</sup>, 42<sup>33</sup>; iv. 18<sup>7</sup>, <sup>20</sup>. See जह.

जधिक्षं [यषे°] *at will,* i. 16<sup>3</sup>; iii. 3<sup>11</sup>. Cp. जहिक्ष.

जन *to be produced, be, become, happen.*

*Caus., to produce.* jāo, i. 29<sup>d</sup>; ii. 50<sup>d</sup>. jāā, i. 20<sup>d</sup>, 35<sup>c</sup>; ii. 1<sup>d</sup>, 3<sup>d</sup>; iii. 28<sup>d</sup>. jāam, i. 16<sup>a</sup>. jāde, ii. 42<sup>21</sup>. jania, i. 2<sup>a</sup>; ii. 19<sup>a</sup>, 32<sup>c</sup>.

+ सम *to grow, become.* samjāā, iii. 25<sup>b</sup>; iv. 23<sup>c</sup>.

जन्त [यन्त्र] *an instrument, machine,* iv. 13<sup>a</sup>. °jjala, *an artificial stream of water, showerbath,* iv. 10<sup>b</sup>. °dhārā, *the same,* iii. 20<sup>c</sup>.

जम्यभ [जन्मित] *speech, murmur,* ii. 2<sup>b</sup>. जर [ज्वर] *fever,* ii. 42<sup>b</sup>.

जरठ [°ठ] *hard, solid,* iv. 2<sup>b</sup>. jaradhbā-māna, *growing old, ripe, matured,* ii. 1<sup>5</sup>.

जल ts. *water,* i. 4<sup>a</sup>; ii. 11<sup>c</sup>, 24<sup>c</sup>, <sup>3</sup>, 30<sup>b</sup>; iii. 3<sup>17</sup>, <sup>18</sup>, 20<sup>c</sup>.

जलज्ञालि [जला] *a libation of water presented to the manes of a deceased person,* ii. 5<sup>d</sup>, 42<sup>21</sup>.

जलहर [°धर] *a cloud,* iii. 3<sup>11</sup>, 28<sup>d</sup>.

जल्प *to speak, talk.* jampanta, iii. 27<sup>c</sup>.

जधण्डभन्तर [°निकान्तर] *the tiring-room,* i. 12<sup>3</sup>.

जह [यथा] *as, that,* i. 34<sup>a</sup>, b, c; ii. 44<sup>d</sup>; iv. 20<sup>b</sup>. jahā, *the same,* i. 34<sup>d</sup>. See जथा.

जहिं [यज्ञ] H. 3. 60. *where,* i. 20<sup>23</sup>, 25, 26, <sup>33</sup>.

जहिक्षं [यषे°] *at will,* ii. 22<sup>a</sup>. See जधिक्षं.

जामिणी [यमिनी] *night,* ii. 29<sup>d</sup>, 41<sup>b</sup>; iv. 4<sup>c</sup>.

जाव [यावत्] *as far as, till, in the mean-time,* ii. 41<sup>6</sup>; iii. 34<sup>9</sup>.

जि *to conquer, surpass, curb, restrain, be victorious.* jaaī, i. 4<sup>d</sup>; iii. 18<sup>d</sup>, 30<sup>b</sup>; iv. 19<sup>b</sup>. jaa, i. 14<sup>2</sup>. jaadu, ii. 6<sup>12</sup>; iv. 9<sup>16</sup>, 18<sup>6</sup>. jia, iii. 4<sup>a</sup>. jido, iii. 2<sup>1</sup>.

+ निस *to conquer.* nijjida, i. 14<sup>2</sup>.

+ विनिस *to conquer, defeat.* vinijjia, i. 13<sup>d</sup>.

जीव् *to live.* jivadha, i. 20<sup>41</sup>.

जीव ts. *life, soul,* i. 35<sup>a</sup>.

जीवित [°त] *life,* ii. 9<sup>d</sup>.

जीहा [ज्झूा] *tongue,* ii. 47<sup>b</sup>.

जुझ [युग] *a pair, couple,* i. 26<sup>a</sup>; ii. 13<sup>a</sup>, 18<sup>a</sup>, 33<sup>a</sup>, 37<sup>a</sup>.

जुझ- [युवन] *young,* ii. 41<sup>d</sup>.

जुझल [युगल] *a pair, couple,* i. 20<sup>31</sup>; ii. 6<sup>24</sup>, 7<sup>b</sup>, 13<sup>b</sup>, 16<sup>a</sup>.

ଚୁଭଲଭ [ୟୁଗଲକ] *the same*, ii. 14<sup>a</sup>.

ଜୁନ୍ଦ [ୟୁଦ୍ଧ] *see* ମଲ୍ଲଜୁନ୍ଦ.

ଜୁମ୍ବ [ଜୀର୍ଣ୍ଣ] *old, wasted, decayed*, ii. 29<sup>11</sup>; iii. 28<sup>c</sup>.

ଜୁହିତ୍ରୁ [ୟୁଧିତ୍ରି] *name of the eldest Pāñdava prince. His eldest brother, the son of Kuntī, was Karna, which word means also ear*, i. 20<sup>15</sup>.

ଜେତୁ [ଜ୍ୟେଷ୍ଠ] *eldest*, i. 20<sup>15</sup>, 34<sup>35</sup>; ii. 10<sup>2</sup>, 4.

ଜେତିଭ H. 2. 157. *so much as*, i. 7<sup>b</sup>.

ଜେବ [ଏବ] H. 4. 280. *a particle used to strengthen the sense, just, quite. If anusvāra or ā, ī, ū precedes, we find the form jeva; otherwise, jjeva. jeva, i. 5<sup>7</sup>, 7<sup>1</sup>, 16<sup>4</sup>, 20<sup>4, 6, 20</sup>, 34<sup>34</sup>; ii. 6<sup>25</sup>, 24<sup>3</sup>; iii. 22<sup>6</sup>, 34<sup>7</sup>; iv. 19<sup>50</sup>. jjeva, i. 8<sup>3</sup>, 20<sup>34</sup>; ii. 1<sup>2</sup>, 9<sup>1</sup>, 45<sup>1</sup>; iii. 22<sup>9</sup>, 34<sup>9</sup>; iv. 19<sup>6</sup>, 24, 60.*

ଜୋହାଣୀ [ୟୋଗିନୀ] *a witch, sorceress*, iv. 17<sup>b</sup>.

ଜୋଈସର [ୟୋଗେସ୍ଵର] *a sorcerer*, i. 26<sup>d</sup>, 28<sup>5</sup>; iv. 18<sup>12</sup>, 19<sup>35</sup>.

ଜୋଣ [ୟୋଗ୍ୟ] *fit, appropriate*, i. 19<sup>2</sup>; ii. 5<sup>d</sup>, 23<sup>a</sup>; iv. 2<sup>3</sup>.

ଜୋଣହା [ଜ୍ୟୋତସ୍ନା] *moonlight*, i. 1<sup>d</sup>, 4<sup>c</sup>, 29<sup>e</sup>; ii. 11<sup>a</sup>, 30<sup>b</sup>; iii. 7<sup>a</sup>, 25<sup>b</sup>, 28<sup>b</sup>.

ଜୋଛଣ [ଯୌବନ] *youth*, iii. 17<sup>b</sup>, 18<sup>c</sup>.

ଜା *to know.* jāṇāsi, i. 18<sup>16</sup>; ii. 42<sup>16, 17</sup>, 47<sup>1, 2</sup>. jāṇāi, i. 35<sup>b</sup>. jāṇādi, i. 32<sup>2</sup>; iii. 34<sup>9</sup>. jāṇimo, iii. 12<sup>d</sup>. jāṇanti, ii. 49<sup>2</sup>. jāṇa, i. 34<sup>1</sup>; ii. 43<sup>12</sup>. jāṇe, i. 22<sup>a</sup>; iii. 3<sup>a, 7, 15</sup>, 15<sup>c</sup>. jāṇādi, i. 28<sup>2</sup>.

+ଜା *to order, command.* āṇavedi, i. 19<sup>8</sup>, 34<sup>36</sup>. āṇavedu, i. 4<sup>16</sup>.

+ଚି *to communicate, speak, tell.* viṇ-pavedi, iv. 9<sup>17</sup>, 18<sup>7</sup>. viṇnavēdum, iv. 9<sup>14</sup>, 18<sup>24</sup>. viṇnavādi, ii. 28<sup>1</sup>; iv. 18<sup>10</sup>, 19<sup>17</sup>. viṇnatto, iv. 18<sup>12</sup>. viṇnattam, iv. 18<sup>15</sup>. viṇnāvidaiñ, iv. 18<sup>4</sup>.

ଜ୍ଵଳ *to burn, be hot.* jalāi, ii. 11<sup>c</sup>; iii. 20<sup>c</sup>.

+ଉଡ *Caus., to make illustrious.* ujjaledi, i. 19<sup>7</sup>.

ଜ୍ଵଣନ୍ଦ୍ୟା ts. *a jingling sound*, iv. 17<sup>a</sup>.

ଜ୍ଵଣଶ୍ୱାସ- *to sound, jingle.* ḥnanta, ii. 32<sup>a</sup>.

ଜ୍ଵତି [ଜ୍ୱଟିତି] *quickly, suddenly, at once*, i. 20<sup>d</sup>, 36<sup>b</sup>; ii. 38<sup>a</sup>; iii. 3<sup>c</sup>. Cp. ତହତି.

ଜ୍ଵର+ପ H. 4. 173. *Caus., to cause to drop, ooze.* pajjharāvedi, iv. 18<sup>36</sup>.

ଜ୍ଵାଣ [ଧ୍ୟାନ] *meditation, contemplation*, i. 22<sup>a</sup>, 24<sup>b</sup>, 34<sup>27</sup>; ii. 4<sup>d</sup>; iv. 19<sup>55</sup>.

ଜ୍ଵର HD. 4. 2. *gaping, large, uneven*, i. 20<sup>40</sup>.

ଫିଳିଦ HD. 4. 3. *adorned with a tilaka or mark made with sandal wood or unguents*, ii. 11<sup>5</sup>.

ଟେପଟା 1. *a scar, see bhamaratentā.*  
2. HD. 4. 3. *a gambling-place.* tentākarālā, *terrible in the gambling-places or a Durgā of the gambling-places (K, urahkinopala-kṣitacanḍikā)*, i. 18<sup>8</sup>, 20<sup>28</sup>.

ଠକୁର ts. *a lord, chief*, iii. 8<sup>1</sup>.

ठाण [स्थान] *place; tone, modulation*, i. 4<sup>7</sup>, 20<sup>40</sup>; ii. 1<sup>a</sup>; iv. 19<sup>22</sup>, 24.

डङ्गन्त *see दहू*.

डम्ब+वि *to cheat, deceive, mock.* vi-dambedi, iii. 8<sup>1</sup>.

डम्बर *ts. mass, show, pomp, empty noise,* i. 2<sup>a</sup>; iii. 12<sup>a</sup>, 13<sup>b</sup>.

डिम्स *ts. a young child*, i. 30<sup>a</sup>.

डो+उद् *to fly up.* ud়dīno, iv. 2<sup>11</sup>.

ढिल्ल [शिघ्र] *loose, relaxed, careless*, i. 13<sup>c</sup>; iii. 3<sup>c</sup>.

ण [न] *not*, i. 6<sup>b</sup>, 8<sup>1</sup>, 13<sup>a</sup>, b, 18<sup>16</sup>, 18<sup>18</sup>, 20<sup>4</sup>, 7, 8, 9, 14, 20, 38, 22, 25<sup>d</sup>, 27<sup>c</sup>, 30<sup>d</sup>, 34<sup>a</sup>, b, c, 17, 18; ii. 1<sup>a</sup>, 4<sup>a</sup>, d, 6<sup>6</sup>, 8<sup>d</sup>, 10<sup>5</sup>, 16<sup>b</sup>, 24<sup>4</sup>, 26<sup>d</sup>, 28<sup>d, 2</sup>, 32<sup>d</sup>, 40<sup>b</sup>, 42<sup>16, 17, 23</sup>, 47<sup>1, 3</sup>, 49<sup>2</sup>; iii. 8<sup>a</sup>, 9<sup>b</sup>, 14<sup>c</sup>, 15<sup>b</sup>, 16<sup>d</sup>, 20<sup>d</sup>, 22<sup>b</sup>, 34<sup>9</sup>; iv. 2<sup>2</sup>, 10, 3<sup>d</sup>, 9<sup>c</sup>, 18<sup>36</sup>, 19<sup>2, 9</sup>, 20<sup>3</sup>.

णभण [नयन] *eye*, i. 20<sup>36</sup>, 34<sup>c</sup>; ii. 6<sup>a</sup>, 19<sup>1</sup>, 21<sup>a, b</sup>, 38<sup>a</sup>, 40<sup>2</sup>, 42<sup>a</sup>; iii. 20<sup>17</sup>; iv. 20<sup>b</sup>.

णभर [नगर] *a town*, i. 25<sup>5</sup>; ii. 30<sup>a</sup>; iii. 5<sup>3</sup>.

णभरे [नगरे] *the same*, ii. 3<sup>b</sup>.

णं H. 4. 283. *surely (as used half questioningly)*, i. 29<sup>c</sup>, 34<sup>20</sup>; ii. 47<sup>2</sup>.

णक्षत्र [नक्षत्र] *a lunar mansion*, i. 20<sup>16, 31</sup>; iii. 3<sup>14</sup>.

णच्छण [नर्तन] *dancing*, iv. 17<sup>b</sup>.

णच्छणी [नर्तनी] *a female dancer*, i. 16<sup>3</sup>; iv. 11<sup>a</sup>.

णच्छद [नर्तित] *dancing*, iii. 22<sup>9</sup>.

णट [नत्य] *dancing, acting*, i. 4<sup>2</sup>, 16<sup>16</sup>; ii. 15<sup>b</sup>; iii. 14<sup>a</sup>.

णटावभ [नर्तापक] *causing to dance, move, shake*, i. 16<sup>3</sup>, 17<sup>c</sup>.

णड+वि H. 4. 150. *to confuse, mystify, delude.* vinaqida, iv. 19<sup>53</sup>.

णडी [नटी] *an actress, courtesan*, ii. 28<sup>a</sup>.

णन्दिउडृ [नन्दिवद्ध] *name of a poet*, i. 20<sup>20</sup>.

णन्दिणी [नन्दिनी] *a daughter*, i. 12<sup>8</sup>.

णरवइ [नरपति] *a king*, ii. 35<sup>b</sup>.

णरिन्द [नरेन्द] *the same*, i. 12<sup>3</sup>.

णलिणा [नलिन] *a lotus flower*, i. 27<sup>a</sup>.

णलिणी [नलिनी] *a lotus plant, a pond abounding in lotuses*, i. 35<sup>4</sup>; iii. 19<sup>2</sup>.

णव [नव] *new*, i. 32<sup>a</sup>; ii. 2<sup>c</sup>, 19<sup>b</sup>, 41<sup>a</sup>, 42<sup>b</sup>, 44<sup>a</sup>; iii. 1<sup>c</sup>, 4<sup>b</sup>, 24<sup>a</sup>, 25<sup>b</sup>, 30<sup>b</sup>; iv. 7<sup>c</sup>, 9<sup>a</sup>, 22<sup>a</sup>.

णह- [नभस] *the sky*, iii. 7<sup>a</sup>, 29<sup>a</sup>. na-haddhe [nabho'rdhe] *in the midst of the sky*, i. 25<sup>b</sup>.

णहअल [नभस्तल] *the sky*, iii. 26<sup>d</sup>.

णाभलआ [नागलता] *Piper betle*, iv. 5<sup>a</sup>.

णाडिआ [नाटिका] *a short or light domestic comedy in four acts, such as the Ratnāvalī*, i. 6<sup>a</sup>.

णाणा [नान] *manifold, various*, ii. 3<sup>b</sup>.

णाम [नाम] *name; by name; indeed*, i. 25<sup>5</sup>, 34<sup>8, 11</sup>; ii. 26<sup>a</sup>; iii. 1<sup>b</sup>, 5<sup>2</sup>; iv. 9<sup>14</sup>, 18<sup>18</sup>.

णामन्तर [नामां] *another name*, iv. 20<sup>16</sup>.

णामहेअ [नामधेय] *name*, i. 20<sup>15, 16, 31</sup>; iii. 3<sup>18</sup>; iv. 9<sup>8, 9, 10, 11, 12</sup>.

णाराच [नाराच] *an iron staff on the goldsmith's scales*, i. 20<sup>13</sup>.

णारिङ्ग [नारङ्ग] *an orange*, ii. 50<sup>d</sup>.

णाल [नाल] *a lotus-stalk*, ii. 16<sup>a</sup>.

णावा [नौ] *a ship*, iv. 20<sup>3</sup>.

शास [न्यास] <i>a deposit, pledge of love,</i>	शिष्पटु HD. 4. 31. <i>abundant, exceeding;</i> i. 3 <sup>a</sup> .
शाह [नाथ] <i>lord, husband,</i> i. 35 <sup>c</sup> .	very much, i. 17 <sup>c</sup> . Cp. <i>Marāthī</i> nipaṭa or nippaṭa.
शाहि [नाभि] <i>the navel,</i> i. 34 <sup>b</sup> ; ii. 24 <sup>a</sup> .	शिबन्धा [निबन्धन] <i>causing,</i> iii. 24 <sup>b</sup> .
शिअ [निज] <i>own, one's own,</i> i. 19 <sup>2</sup> , 20 <sup>34</sup> , 33 <sup>a</sup> , 34 <sup>35</sup> ; ii. 28 <sup>b</sup> , 43 <sup>5</sup> ; iii. 20 <sup>16</sup> , 32 <sup>b</sup> ; iv. 19 <sup>17</sup> .	शिवर [निर्वर] <i>vehement(ly), exceedingly;</i> <i>close; full of;</i> ii. 44 <sup>b</sup> ; iii. 7 <sup>a, c</sup> ; iv. 19 <sup>16</sup> .
शिङंसण HD. 4. 38. <i>a garment, cloth,</i> iii. 15 <sup>d</sup> .	शिंभरराज [निर्भरराज] <i>another name of</i> <i>Mahendrapāla,</i> i. 9 <sup>a</sup> .
शिअडिअ [निकटिक] <i>near, at hand,</i> ii. 41 <sup>8</sup> .	शिमित्र [निः] <i>cause, motive; at the end</i> <i>of a compound, in order to, for</i> <i>the sake of,</i> i. 12 <sup>a</sup> , 34 <sup>38</sup> ; ii. 42 <sup>12</sup> ; iii. 16 <sup>c</sup> ; iv. 9 <sup>3</sup> , 18 <sup>12</sup> .
शिअत्त्व see वस + नि.	शिम्मवण [निर्माण] cp. H. 4. 19. <i>building,</i> <i>forming,</i> iii. 17 <sup>b</sup> .
शिअम्ब [नितः] <i>the buttocks, the circum-</i> <i>ference of the hips,</i> ii. 1 <sup>a</sup> , 15 <sup>a</sup> , 24 <sup>b</sup> ; iii. 19 <sup>c</sup> .	शिरक्खवर [निरक्खर] <i>without letters, illiterate,</i> i. 20 <sup>13</sup> .
शिअम्बिगां [नितम्बिनो] <i>a woman with</i> <i>large and handsome hips,</i> ii. 26 <sup>b</sup> ; iii. 13 <sup>c</sup> .	शिरन्तर [निः] <i>uninterrupted,</i> iv. 8 <sup>b</sup> .
शिअर [निकर] <i>a multitude, collection,</i> ii. 17 <sup>b</sup> , 45 <sup>b</sup> .	शिरिक्खण्डिज्ज [निरोक्षणोय] <i>what can be</i> <i>seen,</i> ii. 47 <sup>d</sup> .
शिअउ [निपुण] <i>clever, skilful, careful,</i> ii. 40 <sup>b</sup> ; iv. 3 <sup>1</sup> .	शिरिक्खवअ [निरोक्षित] <i>look,</i> ii. 6 <sup>c</sup> .
शिएह H. 4. 181; 3. 56. <i>to see,</i> i. 34 <sup>b</sup> .	शिल्लक्खणा [निर्लक्खण] <i>undistinguished, un-</i>
शिओअ [नियोग] <i>injunction, command,</i> ii. 28 <sup>a</sup> .	<i>important,</i> i. 18 <sup>b</sup> .
शिफ्लङ्क [निष्कृ] <i>stainless,</i> i. 10 <sup>b</sup> .	शिवडिअ see पत + नि.
शिच्च [नित्य] <i>continual, perpetual, con-</i> <i>stant; always,</i> i. 2 <sup>b</sup> , 33 <sup>d</sup> ; ii. 10 <sup>d</sup> , 46 <sup>b</sup> ; iv. 22 <sup>d</sup> .	शिवारण [नि] <i>preventing, warding off,</i> iii. 8 <sup>b</sup> .
शिडाल [ललाट] H. 1. 47, 257. <i>the fore-</i> <i>head,</i> ii. 20 <sup>a</sup> .	शिविड [निषिड] <i>close, compact,</i> ii. 24 <sup>c</sup> .
शिस्तल [निस्तल] <i>round, globular,</i> iii. 4 <sup>b</sup> .	शिवेदअ [निवेदक] <i>telling, indicating,</i> ii. 8 <sup>3</sup> .
शिदाह [निदाघ] <i>heat, summer,</i> iv. 3 <sup>c</sup> , 5 <sup>d</sup> , 6 <sup>d</sup> .	शिवेस [निवेश] <i>entrance; expanse, con-</i> <i>tour,</i> i. 36 <sup>a</sup> ; iii. 7 <sup>d</sup> , 21 <sup>b</sup> .
शिहू [निद्रा] <i>sleep,</i> ii. 50 <sup>a</sup> ; iii. 3 <sup>d</sup> .	शिष्कङ्ग H. 4. 62. <i>to become clear.</i> niv- vadadi, i. 19 <sup>7</sup> .
शिन्द्वणिज्ज [निन्दनोय] <i>worthy of blame,</i> i. 20 <sup>7</sup> .	शिष्पाघ [निर्विघ] <i>without hindrance,</i> iv. 19 <sup>55</sup> .
	शिसग [निसर्ग] <i>nature,</i> i. 31 <sup>b</sup> ; ii. 25 <sup>a</sup> .
	शिसा [निशा] <i>night; by night,</i> ii. 9 <sup>a</sup> ; iv. 3 <sup>a</sup> .

- गिरावर [निश्चाचर] *fem.* °ri, *a fiend, Rā-ksasa*, iv. 15<sup>b</sup>.
- गिरह [निभ] *like, similar*, i. 32<sup>a</sup>.
- गिरहत्त *see धा + नि.*
- गिरहुवण [निधुवन] *coitus*, iii. 7<sup>c</sup>, 28<sup>c</sup>, 29<sup>b</sup>; iv. 4<sup>g</sup>.
- गोरन्य [नोरन्ध] *without interstices, close*, iv. 9<sup>g</sup>.
- गोल [नो०] *black*, ii. 14<sup>a</sup>.
- गोलकगठ [नो०] *a name of Civa*, iii. 20<sup>16</sup>.
- गोसन्द [निःस्यन्द] *flowing, streaming*, iii. 31<sup>1</sup>.
- गोसास [निष्वास] *a sighing, sigh*, i. 20<sup>g</sup>; ii. 10<sup>a</sup>; iii. 20<sup>g</sup>.
- गु [नु] *an interrogative particle*, iii. 8<sup>t</sup>, 19<sup>c</sup>; iv. 1<sup>a</sup>, 2<sup>t</sup>.
- गूणं [नूनम्] *certainly*, iii. 17<sup>a</sup>, 32<sup>a</sup>. गु-na, iv. 21<sup>g</sup>.
- गोउर [नूपुर] *an anklet*, i. 20<sup>30</sup>; ii. 32<sup>a</sup>, 33<sup>b</sup>, 47<sup>a</sup>; iii. 13<sup>a</sup>, 18<sup>a</sup>; iv. 17<sup>b</sup>.
- गेत [नेत्र] *eye*, i. 30<sup>c</sup>, 32<sup>a</sup>; ii. 3<sup>c</sup>, 46<sup>c</sup>.
- गेदं [नु + एतद्] H. 4. 279. *that. A form used only after anusvāra*, i. 18<sup>12</sup>; iii. 16<sup>t</sup>; iv. 18<sup>35</sup>, 19<sup>16</sup>.
- गेवच्छ [नेपथ्य] *decoration, attire, dress*, i. 33<sup>b</sup>, 34<sup>38</sup>; ii. 26<sup>b</sup>, 27<sup>c</sup>, 28<sup>d</sup>; iv. 20<sup>t</sup>.
- गेह [स्वेह] *affection, love*, i. 15<sup>d</sup>.
- गो *see अहम्*.
- गो [नो] *not*, i. 13<sup>a</sup>, 22<sup>a</sup>, 23<sup>d</sup>, 30<sup>b</sup>; iii. 22<sup>a</sup>; iv. 23<sup>a</sup>.
- गोल्ल + प H. 4. 143. *to toss.* pañollia, ii. 14<sup>b</sup>, 36<sup>a</sup>.
- गहाण [स्वान] *bathing, bath*, i. 26<sup>c</sup>, 28<sup>a</sup>, 30<sup>1</sup>; ii. 24<sup>c</sup>.
- तओ [तत्स] *thence, thereafter, then*, iii. 4<sup>a</sup>; iv. 3<sup>d</sup>. Cp. तदो.
- तंस [त्रञ्च] *triangular, oblique*. ii. 1<sup>d</sup>, 6<sup>c</sup>.
- तड *Caus., to beat.* tādiुmāna- [tādiुtumanas] *having the intention to beat*, iii. 3<sup>b</sup>.
- तड [°ट] *a shore, bank*, iv. 20<sup>3</sup>.
- तडति [तडदिति] *quickly, at once*, i. 20<sup>15, 16</sup>; iii. 3<sup>b</sup>, 20<sup>j</sup>. Cp. इति.
- तणु [°नु] *body*, i. 33<sup>b</sup>; ii. 8<sup>a</sup>, 24<sup>d</sup>. °laā [latā] *body*, ii. 1<sup>d</sup>, 9<sup>d</sup>, 11<sup>c</sup>. °llaā, *the same*, i. 28<sup>b</sup>.
- तत्य [°त्र] *there, here*, ii. 27<sup>d</sup>; iii. 9<sup>b</sup>.
- तत्यभोदी [तत्रभवती] *her honor, a respectful title*, iii. 22<sup>1</sup>.
- तद *this, that, he, she, it.* sa, iv. 3<sup>d</sup>. so, i. 5<sup>1</sup>, 6<sup>a</sup>, 10<sup>a</sup>, 19<sup>7</sup>, 21<sup>5</sup>; ii. 1<sup>2</sup>, 28<sup>a, c</sup>, 46<sup>d</sup>; iii. 3<sup>14</sup>, 17, 4<sup>1</sup>, 9<sup>3</sup>, 10<sup>1</sup>, 12<sup>b</sup>. sā, i. 1<sup>c</sup>, 8<sup>b</sup>, 11<sup>b</sup>, 19<sup>7</sup>, 34<sup>13</sup>; ii. 4<sup>a</sup>, 11<sup>d</sup>, 14<sup>a</sup>, 29<sup>d</sup>, 42<sup>33</sup>; iii. 5<sup>b</sup>, 3<sup>1</sup>, 6<sup>b</sup>; iv. 1<sup>b</sup>, 9<sup>3</sup>, 18<sup>20, 21, 38</sup>, 19<sup>30</sup>. tam, i. 13<sup>d</sup>, 19<sup>7</sup>, 20<sup>27, 29</sup>, 25<sup>a, d</sup>, 7, 26<sup>c</sup>, 29<sup>c</sup>; ii. 8<sup>c</sup>, 9<sup>1</sup>, 27<sup>c</sup>, 28<sup>b</sup>, 29<sup>2, 4, 8</sup>, 41<sup>1, 2</sup>, 43<sup>1, 11</sup>, 46<sup>d</sup>; iii. 3<sup>4, 6</sup>, 5<sup>2</sup>, 8<sup>a</sup>, 9<sup>d</sup>, 12<sup>d</sup>, 13<sup>c</sup>, 16<sup>c</sup>; iv. 9<sup>7</sup>, 18<sup>27</sup>, 19<sup>50, 55, 57</sup>. tad *as first part of a compound in takkajja [tatkārya], ii. 28<sup>4</sup>; takkāla [tatkāla], i. 8<sup>3</sup>; takkhaṇa [tatkṣaṇa], iv. 18<sup>22</sup>; taggada [taggata], ii. 1<sup>3</sup>, 11<sup>2</sup>; iv. 9<sup>2</sup>, 18<sup>32</sup>; tabbhattā [tabbhātr], ii. 8<sup>b</sup>. tena, i. 7<sup>1</sup>, 8<sup>1</sup>, 20<sup>27</sup>, 21<sup>d, 3</sup>; ii. 28<sup>b, 4</sup>, 29<sup>c</sup>; iii. 4<sup>8</sup>, 6<sup>b</sup>, 17<sup>1</sup>; iv. 18<sup>18, 17</sup>. tenam, iii. 5<sup>a</sup>. tassa, i. 4<sup>10</sup>, 25<sup>b</sup>, 34<sup>11</sup>; ii. 6<sup>23</sup>; iii. 3<sup>16</sup>, 8<sup>b</sup>; iv. 18<sup>19</sup>, 20<sup>c</sup>. tie, ii. 6<sup>a</sup>, 10<sup>c</sup>, 15<sup>a</sup>, 19<sup>a</sup>. tia, ii. 1<sup>d</sup>, 5<sup>a</sup>, 9<sup>c</sup>, 17<sup>a</sup>, 23<sup>a, b</sup>;*

ती. २ <sup>c</sup> , ३ <sup>d</sup> . tāe, ii. ६ <sup>१५, २५</sup> , २८ <sup>a</sup> , ४० <sup>b</sup> . tissā, ii. ११ <sup>b</sup> , १२ <sup>a</sup> , २३ <sup>d</sup> , २९ <sup>a</sup> ; iii. १ <sup>c</sup> , ८ <sup>b</sup> . tassim, ii. २८ <sup>d</sup> ; iii. १६ <sup>a</sup> . te, i. ८ <sup>a</sup> , १९ <sup>b, d</sup> , २० <sup>c</sup> ; ii. ५ <sup>b, d</sup> ; iii. २४ <sup>b</sup> ; iv. ९ <sup>c</sup> , २१ <sup>d</sup> . tāo, ii. १ <sup>१</sup> ; iii. ४ <sup>b</sup> ; iv. १३ <sup>b</sup> . tāim, ii. ८ <sup>b</sup> ; iii. २२ <sup>c</sup> . tehim, i. ३४ <sup>१५</sup> ; ii. ४२ <sup>३२</sup> . tāna, iii. १५ <sup>b</sup> . tānā, iv. ९ <sup>b</sup> . tāpam, i. ३१ <sup>a</sup> , ३३ <sup>d</sup> ; ii. ४३ <sup>b</sup> ; iii. ३ <sup>१३</sup> , ४ <sup>१</sup> , ११ <sup>d</sup> ; iv. ९ <sup>d</sup> , १२.	तस्य ts. fem. ‘पि, young, a young man or girl, i. ३० <sup>c</sup> ; ii. ४ <sup>d</sup> , ३१ <sup>b</sup> , ४५ <sup>a</sup> .
तदो [तत्स] thence, therefore, thereafter, then, i. १८ <sup>१</sup> ; iii. ३ <sup>a</sup> , १०, ११, १३, १४, १६, १७, १९, ४ <sup>१, २, ३, ७, ८, १०</sup> , ५ <sup>१, २, ४, ५</sup> ; iv. ९ <sup>७</sup> , १८ <sup>१५, २१, २३</sup> . Cp. तभो.	तस्यम् H. २. १५४. youth, iii. १९ <sup>c</sup> .
तथा [‘था] so, thus. tadhā vi, even then, still, yet, i. १६ <sup>६</sup> , २० <sup>१०</sup> ; ii. २९ <sup>३</sup> ; iii. १८ <sup>१</sup> ; iv. १९ <sup>६६</sup> , २३ <sup>१</sup> . Cp. तह.	तक्के to suppose, guess, reason. takke- mi, ii. २९ <sup>११</sup> ; iv. १८ <sup>३४</sup> . takkiadi, i. २८ <sup>३</sup> .
तत्त्वो [तत्स] a certain kind of religious treatises; chief remedy or charm, i. २२ <sup>a</sup> ; iii. १८ <sup>c</sup> ; iv. ७ <sup>d</sup> .	तत्त्वणा [‘न्पन] thin, small, little, iv. ३ <sup>a</sup> , १० <sup>a</sup> .
तप तप् Caus., to burn. tāvei, ii. ४२ <sup>b</sup> .	तत्त्वणा [‘न्पन] burning, ii. ११ <sup>b</sup> .
तमाल ts. name of a tree, ii. ४३ <sup>a, १२</sup> .	तसर [Marāthī तसर] a kind of coarse silk, i. २० <sup>१</sup> .
तम्बवद्धती [ताम्पवद्धती] name of a river, i. १७ <sup>d</sup> ; iii. ३ <sup>१४</sup> .	तह [‘था] so, thus, and also; taha vi, even then, still, yet, i. १ <sup>c</sup> , ९ <sup>a</sup> ; ii. ४२ <sup>b</sup> , ४४ <sup>c</sup> , ४८ <sup>b</sup> ; iii. ६ <sup>a</sup> ; iv. ३ <sup>a, b</sup> , २० <sup>b</sup> . tahā, i. १३ <sup>b</sup> , ३४ <sup>a, b, c, d</sup> ; iii. २० <sup>c</sup> . Cp. तथा.
तम्बोल [ताम्बूल] the leaf of piper betle, iv. ९ <sup>१०</sup> .	तहिं H. ३. ६०. there, i. २० <sup>२३, २५</sup> , २५ <sup>६</sup> ; ii. ० <sup>६</sup> , २९ <sup>६</sup> , ४२ <sup>२३, २९</sup> ; iii. ३ <sup>१७</sup> , ५ <sup>३</sup> , ९ <sup>c</sup> ; iv. १८ <sup>३१</sup> , १९ <sup>३७</sup> .
तरङ्ग ts. a wave, unsteady motion, i. १८ <sup>a</sup> , २८ <sup>a</sup> ; ii. १ <sup>b</sup> , ६ <sup>b</sup> .	ता [तात] therefore, then, i. ४ <sup>१२</sup> , ६ <sup>२</sup> , ८ <sup>१</sup> , १० <sup>१</sup> , १२ <sup>१</sup> , १६ <sup>३</sup> , १८ <sup>१४, १७</sup> , १९ <sup>३, ६</sup> , २० <sup>२, ४, २०, २९, ३४</sup> , २५ <sup>१</sup> , २८ <sup>८</sup> , ३० <sup>d</sup> , ३४ <sup>२६</sup> ; ii. १ <sup>३</sup> , १० <sup>५</sup> , ११ <sup>२</sup> , १२ <sup>b</sup> , १३ <sup>b</sup> , १४ <sup>b</sup> , १५ <sup>b</sup> , १६ <sup>b</sup> , १७ <sup>b</sup> , १८ <sup>b</sup> , १९ <sup>b</sup> , २० <sup>b</sup> , २१ <sup>b</sup> , २२ <sup>b</sup> , २४ <sup>४</sup> , २९ <sup>७, १०, १६</sup> , ४० <sup>३</sup> , ४१ <sup>६</sup> , ४२ <sup>११, १९, २१, २६, ३२</sup> , ४३ <sup>b, २</sup> ; iii. २ <sup>३</sup> , ३ <sup>c, ६, ९</sup> , १२ <sup>३</sup> , २० <sup>३, ४, ५</sup> , २२ <sup>२, ९</sup> , २६ <sup>२</sup> , ३३ <sup>b</sup> , ३४ <sup>८, ९</sup> , iv. २ <sup>१</sup> , १८ <sup>४</sup> , १९ <sup>१५, १८, ३७, ४७</sup> , २० <sup>४, १०</sup> .
तरङ्गवद्धती [‘तो] a woman's name, iv. ९ <sup>१२</sup> .	ताडङ्ग [ताटः] an ear-ring, ii. ३७ <sup>a</sup> .
तरङ्गि- [‘फङ्गन] waving, tremulous, iv. ६ <sup>a</sup> .	ताडणा [‘न्पन] beating, i. २ <sup>b</sup> ; ii. ४७ <sup>a</sup> .
तरटो a bold young woman, i. १६ <sup>३</sup> ; ii. ४ <sup>d</sup> .	ताडितमणा see तड़ा.
तरल ts. trembling, sparkling, unsteady, ii. ३० <sup>d</sup> , ४६ <sup>a</sup> ; iii. १६ <sup>a</sup> .	तार ts. loud, shrill, radiant, clear, shin- ing, ii. २१ <sup>a</sup> , ३५ <sup>a</sup> ; iii. २ <sup>a</sup> ; iv. १७ <sup>b</sup> .
तरलणा waving, shaking, i. १५ <sup>c</sup> .	तारआ [‘का] a star, ii. १७ <sup>b</sup> .
तरलि- [‘लिन] shaking, i. १७ <sup>a</sup> .	तारा ts. the pupil of the eye, iii. १९ <sup>a</sup> .
तरु ts. a tree, i. २० <sup>२७</sup> ; ii. ४२ <sup>२९</sup> , ४३ <sup>१३</sup> , ४५ <sup>a</sup> , ४७ <sup>a</sup> , ४९ <sup>१</sup> ; iv. १८ <sup>३०, ३८</sup> .	तारामत्ती [‘मैत्री] unselfish friendship, ii. २८ <sup>३</sup> .

तारिस [°दृश] *such*, iv. 22<sup>c</sup>.

तारुष्य [°य] *youth*, i. 18<sup>b</sup>, 20<sup>d</sup>; iii. 16<sup>a</sup>.

तारुष्यम् *the same*, ii. 48<sup>b</sup>.

ताल ts. *clapping hands, beating time, time (in music)*, iv. 11<sup>b</sup>, 12<sup>b</sup>, 17<sup>a</sup>.

तालवेषट् [°वृत्त] *a fan*, iii. 20<sup>b</sup>.

ताव [°प] *heat, glow, pain*, ii. 29<sup>a</sup>, iv. 2<sup>1, 2</sup>, 7<sup>d</sup>.

तासि- [चासिन] *fem. tāsiṇī, terrifying, alarming*, ii. 29<sup>c</sup>.

ति, ति [इति] *a particle used to report the very words spoken by some one. The form ti occurs only after anusvāra. tti, i. 6<sup>a</sup>, 20<sup>1, 20</sup>, 34<sup>1, 15</sup>; ii. 8<sup>b</sup>, 29<sup>21</sup>, 39<sup>a</sup>, 45<sup>b</sup>; iii. 32<sup>a</sup>; iv. 9<sup>8, 9, 10, 11, 12</sup>, 18<sup>7, 19, 20</sup>, 19<sup>35</sup>, 20<sup>16</sup>. ti, i. 6<sup>2</sup>, 28<sup>8</sup>, 34<sup>3</sup>; ii. 29<sup>11</sup>; iii. 9<sup>1, 2</sup>; iv. 2<sup>a</sup>, 9<sup>18</sup>, 18<sup>16, 23, 34</sup>.*

तिकण्ड [चिकाणड] *having three joints, consisting of three parts*, iv. 14<sup>a</sup>.

तिक्ष्व [तीक्ष्ण] *sharp, strong, severe, hot*, i. 29<sup>a</sup>; ii. 3<sup>d</sup>, 5<sup>a</sup>, 46<sup>a</sup>.

तिसि [त्रि] *three*, i. 4<sup>o</sup>; ii. 42<sup>29</sup>.

तिमिर ts. *darkness*, iii. 25<sup>a</sup>.

तिमिस [°ष] *a certain plant, Benincasa cerifera*, iii. 24<sup>a</sup>; iv. 21<sup>a</sup>, 22<sup>a</sup>.

तिरच्छि [तिर्यक] H. 2. 143. *obliquely*, ii. 1<sup>b</sup>.

तिल ts. *the seed of the sesamum plant*, iii. 15<sup>b</sup>. °jala, *water with sesamum seed, offered to the dead as a libation*, ii. 5<sup>d</sup>. °antaram, *so much as a sesamum seed*, ii. 1<sup>a</sup>.

तिलअ [°क] *a certain tree, Clerodendrum phlomoides*, ii. 42<sup>31</sup>, 43<sup>a</sup>, 45<sup>2</sup>, 46<sup>c</sup>.

तिलोऽण [चिलोचन] *an epithet of Giva*,

*who has on his head the half moon, ardhadandra, which word means also a clenched fist*, i. 20<sup>27</sup>.

तिवलि [त्रिं] *the three folds of skin above the navel of a woman*, i. 30<sup>a</sup>; ii. 24<sup>a</sup>; iii. 19<sup>b</sup>.

तिव्य [तीव्र] *acute, hot, warm*, ii. 50<sup>b</sup>.

तिहाझ [त्रिभाग] *the third part (of the eye, used in the side-long look of women)*, ii. 5<sup>a</sup>, 8<sup>d</sup>.

तिहुवर्णा [त्रिभुवन] *the three worlds*, i. 10<sup>a</sup>; ii. 10<sup>1</sup>.

तुहिम- H. 2. 154. *height, elevation*, i. 34<sup>b</sup>; iii. 6<sup>a</sup>.

तुट् see तुष्.

तुषिट्क [तृष्णात्क] HD. 5. 15. *quiet, silent*, iv. 20<sup>4</sup>.

तुच्चिल ts. *having a protuberant belly, corpulent*, i. 20<sup>7</sup>.

तुम् see त्वम्.

तुम्हारिस [त्वादृश] *similar to you*, iv. 2<sup>10</sup>.

तुरङ्ग, °म ts. *a horse*, i. 18<sup>13</sup>, 21<sup>c</sup>.

तुरिदपदं [त्वरित] *quickly*, iv. 19<sup>24</sup>.

तुलण [°न] *weighing*, i. 20<sup>14</sup>.

तुला ts. *a balance, scales; resemblance*, i. 20<sup>13, 14</sup>; iii. 31<sup>b</sup>.

तुल्ल [°त्व] *like*, ii. 10<sup>d</sup>.

तुष् *to be pleased. Caus., to please, satisfy*. tuṭṭha, i. 36<sup>d</sup>. tuṭṭheṇa, iii. 20<sup>16</sup>. toṣidā, ii. 11<sup>5</sup>.

तुसार [°षार] *frost, ice, snow*, i. 14<sup>a</sup>.

तुहिणकर [तुहिन] *the moon*, i. 4<sup>b</sup>.

तृ+अव to descend. *Caus., to bring down*. odinno, iii. 20<sup>15</sup>. odinñā, ii. 40<sup>2</sup>. avainñām, i. 25<sup>a</sup>. avadā-riādu, i. 25<sup>9</sup>.

तृ + ति to give, bestow. viinna, iii. 11 <sup>c</sup> .	थली [स्थं] the same, ii. 1 <sup>a</sup> .
+ समुद् to put away. samuttārida, i. 30 <sup>1</sup> .	थवअ [स्त्रबक] a bunch, cluster of blossoms, ii. 47 <sup>c</sup> .
तेत्तिअ H. 2. 157. so much, i. 7 <sup>b</sup> .	शूल [स्थूं] large, great, iii. 3 <sup>17</sup> .
तेल्ल [तेल] oil, iv. 5 <sup>b</sup> .	घोअ [स्त्रोक] little, small; a little, i. 16 <sup>b</sup> ;
तोअ [०य] water, iii. 3 <sup>0</sup> .	ii. 1 <sup>b</sup> , 11 <sup>1</sup> .
तोणार [तूं] H. 1. 124. a quiver, ii. 16 <sup>b</sup> .	घोर H. 1. 124, 255. large; great, big,
तोरणा ts. an arched doorway, i. 17 <sup>a</sup> .	ii. 27 <sup>a</sup> , 44 <sup>a</sup> ; iii. 6 <sup>a</sup> , 19 <sup>b</sup> .
ति see ति.	
•त्य [०स्य] staying, abiding, ii. 50 <sup>d</sup> .	दहअ [०यित] lover, husband, i. 24 <sup>c</sup> . Fem.
तुट् to fall asunder, be parted. tutṭai,	•अ, wife, iii. 6 <sup>b</sup> . daidā, wife, i.
ii. 4 <sup>d</sup> . tuḍida, broken, ruined,	28 <sup>b</sup> .
i. 18 <sup>s</sup> .	दंसण [दर्शन] looking, seeing, showing, i.
त्वम् thou, you. tumam̄, i. 16 <sup>1</sup> , 19 <sup>3, 5</sup> ,	34 <sup>25</sup> ; ii. 3 <sup>2</sup> , 40 <sup>2</sup> , 42 <sup>16, 17, 21</sup> , 43 <sup>a</sup> ; iii.
20 <sup>10, 13, 25, 29</sup> , 34 <sup>3</sup> , 20, 30; ii. 6 <sup>6</sup> , 11 <sup>1</sup> ,	21 <sup>b</sup> , 31 <sup>1</sup> .
24 <sup>3</sup> , 32 <sup>1</sup> , 42 <sup>17</sup> , 47 <sup>2</sup> ; iii. 2 <sup>1</sup> , 22 <sup>d</sup> , 34 <sup>a</sup> ;	दक्षज्ज [०क्ष] able, skilful, iii. 17 <sup>b</sup> .
iv. 20 <sup>6</sup> . tae, i. 18 <sup>6</sup> ; iii. 30 <sup>2</sup> ; iv. 20 <sup>2</sup> .	दक्षवारस [द्राक्षर] grape-juice, ii. 26 <sup>d</sup> .
tujjha, i. 16 <sup>1</sup> , 20 <sup>8</sup> , 34 <sup>25</sup> ; iii. 21 <sup>b</sup> , 24 <sup>b</sup> ;	दक्षिणा [दक्षिणा] right, southern, i. 20 <sup>15</sup> ;
iv. 22 <sup>c</sup> , 23 <sup>d</sup> . tuha, i. 20 <sup>15, 16, 30</sup> ; ii.	iv. 9 <sup>0</sup> .
7 <sup>a</sup> , 9 <sup>c</sup> , 10 <sup>d, 2</sup> , 42 <sup>20</sup> ; iii. 8 <sup>b</sup> , 32 <sup>a</sup> ; iv.	दक्षिणा [दक्षिणा] the Dekkhan, i. 12 <sup>9</sup> .
11 <sup>b</sup> , 21 <sup>c</sup> . de, i. 14 <sup>2</sup> , 18 <sup>4</sup> , 19 <sup>2</sup> , 20 <sup>6, 7, 27</sup> ,	•vadha [०patha] the Dekkhan, i.
32 <sup>4</sup> ; ii. 48 <sup>1</sup> ; iii. 20 <sup>4</sup> , 33 <sup>a</sup> , 34 <sup>b</sup> ; iv.	25 <sup>5</sup> , 34 <sup>8</sup> .
2 <sup>4</sup> , 9 <sup>5</sup> , 18 <sup>29</sup> , 19 <sup>32</sup> , 22 <sup>1</sup> . tumhe, i.	दक्षिणा [दक्षिणा] present, gift, remuneration, iv. 18 <sup>12, 14, 21, 25</sup> .
20 <sup>41</sup> ; iv. 18 <sup>7</sup> . tumhehim, i. 20 <sup>12</sup> .	दराड ts. a stick, staff, stalk, handle, i.
tumhāhimto, ii. 29 <sup>12</sup> . tumhānam̄,	16 <sup>3</sup> , 32 <sup>c</sup> ; ii. 6 <sup>10</sup> , 9 <sup>a</sup> , 39 <sup>b</sup> ; iv. 9 <sup>12</sup> , 20 <sup>d</sup> ,
i. 18 <sup>1</sup> , 20 <sup>41</sup> . vo, i. 3 <sup>b</sup> .	22 <sup>b</sup> .
—	दराहरास ts. a kind of dance, iv. 11 <sup>b</sup> .
थङ्क H. 4. 16. to stay, cease. thakkantu,	दन्त ts. a tooth, ivory, i. 14 <sup>a</sup> , 20 <sup>25</sup> ; iii.
iii. 20 <sup>8</sup> .	31 <sup>a</sup> .
थणा [स्त्रन] the female breast, i. 2 <sup>b</sup> , 18 <sup>b</sup> ,	दन्तुर rising, bristling, ii. 46 <sup>d</sup> . ts.
27 <sup>b</sup> ; ii. 1 <sup>c</sup> , 23 <sup>b</sup> , 24 <sup>b</sup> , 29 <sup>a</sup> , 33 <sup>a</sup> , 44 <sup>a</sup> ,	दण्ड [०प्पे] pride, haughtiness, ii. 30 <sup>c</sup> .
49 <sup>b</sup> ; iii. 6 <sup>a</sup> , 7 <sup>d</sup> , 21 <sup>a</sup> ; iv. 6 <sup>c</sup> .	दण्डणा [दर्पणा] a mirror, i. 18 <sup>10</sup> .
थणाअ the same, ii. 27 <sup>a</sup> .	दण्डि- [दर्पिन] proud, arrogant, ii. 41 <sup>d</sup> .
थणिल्ल H. 2. 159. having breasts, iii. 19 <sup>b</sup> .	दर ts. H. 2. 215. a little, slightly, ii.
थल [स्थं] raised or rounded surface,	14 <sup>b</sup> , 36 <sup>a</sup> , 49 <sup>b</sup> .
i. 27 <sup>b</sup> .	

दरिहत्तण [°द्रत्व] poverty, indigence, i.	दासी ts. a female slave, i. 18 <sup>a</sup> , 20 <sup>28, 33, 40</sup> ; 20 <sup>b</sup> .
दल् to split, cleave. dalantā, ii. 2 <sup>a</sup> .	दाह ts. burning, ii. 10 <sup>b</sup> , 29 <sup>b</sup> , 42 <sup>5</sup> ; iii. 20 <sup>d</sup> .
+ निस् to cut, break. niddalanto, ii. 30 <sup>c</sup> .	दिअह [दिवस] a day, i. 18 <sup>b</sup> , 21 <sup>d</sup> ; ii. 9 <sup>a</sup> , 10 <sup>c</sup> ; iv. 3 <sup>c</sup> , 5 <sup>d</sup> , 6 <sup>d</sup> , 9 <sup>b</sup> .
दल ts. leaf, petal, i. 29 <sup>b</sup> ; ii. 6 <sup>20, 23, 24, 25</sup> , 14 <sup>b</sup> , 38 <sup>b</sup> ; iv. 5 <sup>a</sup> , 21 <sup>b</sup> .	दिक्षा [दोक्षा] initiation, iv. 18 <sup>12</sup> .
दस [°श] ten, iii. 3 <sup>18</sup> , 26 <sup>a</sup> . Cp. दक्ष.	दिक्षियम् see दोक्ष.
दसमासिः [दशमाणः] weighing ten māsa, iii. 5 <sup>a</sup> .	दिट्ठि [दृष्टि] a look, glance, eye, i. 18 <sup>a</sup> , 21 <sup>b</sup> , 28 <sup>b, 8</sup> ; ii. 1 <sup>5</sup> , 5 <sup>e</sup> , 8 <sup>d</sup> , 23 <sup>a</sup> , 41 <sup>b</sup> ; iii. 2 <sup>c</sup> , 11 <sup>a</sup> .
दह to burn. dajjhanta, iii. 27 <sup>a</sup> .	दिण [°न] day, ii. 6 <sup>10</sup> ; iv. 3 <sup>a</sup> .
दह [°श] ten, i. 18 <sup>b</sup> . Cp. दस.	दिणमणि [दिनः] the sun, ii. 50 <sup>d</sup> .
दहि [°थि] milk, i. 19 <sup>c</sup> .	दिणेस [दिनेश] the same, i. 21 <sup>c</sup> .
दा to give. dei, ii. 37 <sup>b</sup> . denti, i. 13 <sup>a</sup> ; iv. 9 <sup>c</sup> , 12 <sup>a</sup> . dehi, ii. 42 <sup>11</sup> , 43 <sup>b</sup> . deu, i. 3 <sup>b</sup> . dedu, ii. 1 <sup>5</sup> . deha, i. 18 <sup>a</sup> . dāissain, iv. 20 <sup>12</sup> . daia, i. 20 <sup>40</sup> ; iii. 4 <sup>5</sup> . dādavvā, iv. 18 <sup>14</sup> . dento, i. 4 <sup>d</sup> . dentā, ii. 2 <sup>b</sup> ; iii. 28 <sup>a</sup> . dijjae, iii. 9 <sup>d</sup> , 33 <sup>b</sup> . dijjadi, ii. 42 <sup>21</sup> . diadu, iv. 18 <sup>14</sup> . dijjantu, iv. 21 <sup>1</sup> . dijjanta, iii. 27 <sup>a</sup> . dijjamāna, i. 30 <sup>c</sup> . diṇṇa, ii. 6 <sup>10, 22</sup> ; iii. 3 <sup>9</sup> , 10 <sup>d</sup> . diṇṇā, i. 18 <sup>d</sup> ; iii. 6 <sup>b</sup> ; iv. 9 <sup>6</sup> , 18 <sup>21, 25</sup> , 21 <sup>c</sup> . diṇṇam, iii. 34 <sup>b</sup> . diṇṇā, ii. 16 <sup>a</sup> .	
दाणा [°न] giving, gift, donation, ii. 5 <sup>d</sup> , 47 <sup>1</sup> ; iii. 17 <sup>b</sup> .	+ निस् to point out, show. niddisadi, ii. 29 <sup>21</sup> . nidditthā, iv. 18 <sup>20</sup> .
दारा [°रा:] a wife, i. 23 <sup>a</sup> .	+ समा to command, direct, instruct. samāditthā, i. 10 <sup>1</sup> . samāditthai, ii. 43 <sup>10</sup> .
दाव H. 4. 32. to show. dāviāī, ii. 36 <sup>a</sup> .	दिसा [दिशः] direction, quarter of the sky, i. 14 <sup>2</sup> ; iii. 25 <sup>b</sup> , 26 <sup>a</sup> , 28 <sup>a</sup> ; iv. 9 <sup>8, 9, 10, 11</sup> .
दाव [तावत्] just, now, truly, indeed, i. 31 <sup>1</sup> , 34 <sup>26</sup> ; ii. 6 <sup>22</sup> , 50 <sup>8</sup> ; iii. 3 <sup>2</sup> , 22 <sup>2, 9</sup> ; iv. 20 <sup>12</sup> .	दिसाभास [दिम्बाः] quarter of the sky, direction, i. 16 <sup>d</sup> .
दावग्नि [°वाग्निः] a forest-conflagration, iv. 24 <sup>b</sup> .	दोक्ष to consecrate, initiate. dikkhiā, i. 23 <sup>a</sup> .
दासत्तण [°त्व] slavery, service, iv. 8 <sup>d</sup> .	दोष [°ष] a lamp, light, ii. 6 <sup>10</sup> ; iii. 27 <sup>a</sup> .
	दोह [°धि] long, i. 21 <sup>d</sup> , 35 <sup>c</sup> ; ii. 2 <sup>b</sup> ; iv. 9 <sup>b</sup> .
	दोहत्तण [°र्धत्व] length, i. 32 <sup>a</sup> .
	दोहर H. 2. 171. long, ii. 9 <sup>a</sup> .
	दोहिभा [दोर्धिक्षा] a long lake, ii. 3 <sup>c</sup> .

- दुर्व्वभ [द्वितीय] *second, other*, iii. 17<sup>d</sup>.  
 दुर्भभ [दुष्कृत] *a sin, misdeed*, ii. 8<sup>c</sup>.  
 दुर्क्षय [दुःख] *sorrow, distress*, ii. 8<sup>c</sup>.  
 दुर्जन्मा [दुर्जन] *a wicked, malicious person*, iii. 20<sup>17</sup>.  
 दुदू [दुष्ट] *wicked*, i. 20<sup>40</sup>.  
 दुदिभ [द्वितीय] *second, other*, ii. 8<sup>a</sup>.  
 दुध [दुध] *milk, milky juice*, i. 16<sup>b</sup>; ii. 6<sup>b</sup>, 29<sup>11</sup>.  
 दुख्ल [दुर्बल] *weak, feeble*, ii. 9<sup>d</sup>.  
 दुम [दुम] *a tree*, i. 17<sup>b</sup>; ii. 45<sup>a</sup>, 46<sup>c</sup>; iv. 22<sup>a</sup>.  
 दुलह [दुर्लभ] H. 1. 115. *difficult to be attained*, iv. 1<sup>b</sup>.  
 दुल्लक्ष्यभ [दुर्लक्ष्य] *difficult to be seen*, iii. 12<sup>c</sup>.  
 दुखार [द्वार] *a door*, i. 21<sup>a</sup>; ii. 42<sup>21, 26</sup>; iii. 20<sup>11</sup>; iv. 9<sup>7</sup>, 18<sup>38</sup>, 19<sup>2, 24</sup>.  
 दुखे *see द्वि*.  
 दुसिः- [द्विशिर्ण] *having two moons*, i. 34<sup>d</sup>.  
 दुहिदा [°हृ] *a daughter*, i. 34<sup>15</sup>; iv. 18<sup>19</sup>.  
 दूर्दै [°तौ] *a female messenger, a confidante*, iii. 27<sup>c</sup>.  
 दूरत्स. *distant, far. Adv., to a distance, highly, entirely*, i. 2<sup>a</sup>, 6<sup>a</sup>, 20<sup>33</sup>; iii. 1<sup>a</sup>.  
 दूरस्य [दृश्य] *spoiling, disfiguration, defect*, i. 18<sup>a</sup>; ii. 23<sup>d</sup>.  
 दूरस्त [दुःः] *insupportable, intolerable*, iii. 20<sup>3</sup>; iv. 2<sup>a</sup>.  
 दूर्घव [दर्भग] H. 1. 192. *ugly, hideous*, iii. 23<sup>b</sup>.  
 दृश् *to see. Caus. to show. Pass., to appear.*  
 daṭṭhūm, i. 24<sup>b</sup>. daṭṭhūna, iii. 6<sup>a</sup>.

- daṭṭhavvā, ii. 29<sup>7</sup>. damsemi, i. 25<sup>a</sup>.  
 damsido, ii. 6<sup>22</sup>. damsiam, ii. 21<sup>b</sup>.  
 disai, iv. 11<sup>b</sup>. disadi, i. 4<sup>a</sup>, 20<sup>26</sup>.  
 disae, ii. 30<sup>d</sup>. disadha, i. 4<sup>16</sup>. di-santi, i. 6<sup>b</sup>. disadu, ii. 29<sup>19</sup>. di-ttha, ii. 40<sup>3</sup>. diṭṭhā, ii. 11<sup>a</sup>, 40<sup>5</sup>; iii. 22<sup>d</sup>; iv. 9<sup>6</sup>, 19<sup>30</sup>. diṭṭham, i. 25<sup>4, 6</sup>; iii. 2<sup>2</sup>, 3<sup>4</sup>. ditthā, ii. 5<sup>a</sup>.  
 देव ts. *a god; a king*, i. 18<sup>c</sup>, 24<sup>a</sup>, 34<sup>41</sup>; ii. 11<sup>3</sup>, 22<sup>1</sup>, 24<sup>4</sup>, 26<sup>1</sup>, 28<sup>1</sup>, 29<sup>7</sup>, 41<sup>6</sup>, 47<sup>3</sup>, 49<sup>4</sup>; iii. 24<sup>2</sup>; iv. 9<sup>18</sup>, 21<sup>6</sup>.  
 देवी ts. *a queen; Pārvatī*, i. 12<sup>3, 8</sup>, 16<sup>3</sup>, 18<sup>17</sup>, 19<sup>8</sup>, 34<sup>28, 34, 36</sup>; ii. 6<sup>22, 23</sup>, 11<sup>3</sup>, 22<sup>a</sup>, 28<sup>2</sup>, 29<sup>7, 10</sup>, 42<sup>27, 29, 33</sup>, 43<sup>10</sup>, 47<sup>1</sup>; iii. 8<sup>4, 5</sup>, 34<sup>7, 9</sup>; iv. 9<sup>6, 7, 13, 14, 17, 19, 18</sup>, 7, 11, 12, 15, 23, 30, 31, 19<sup>9, 25, 60</sup>, 23<sup>a</sup>.  
 देवेश्वर [देवज्ञ] *an astrologer*, iv. 18<sup>20</sup>.  
 देसन्तर [देशः] *another place, foreign parts*, iv. 18<sup>27</sup>.  
 देह ts. *body*, ii. 10<sup>b</sup>, 11<sup>b</sup>; iii. 17<sup>b</sup>, 20<sup>d, 16</sup>. dehantara, *another body*, i. 34<sup>34</sup>; iv. 19<sup>64</sup>.  
 दोकन्त्सो [दोःः] *a plantain-like arm*, iv. 7<sup>c</sup>.  
 दोखण्ड [द्विः] *having both halves*, i. e. *full (of the moon)*, i. 32<sup>b</sup>.  
 दोखण्ड- [द्विः] *to cut in two, to break*. dokhaṇḍaantā, i. 15<sup>b</sup>.  
 दोणी [दोः] *a bucket, cavity*, i. 29<sup>b</sup>.  
 दोल to swing, oscillate. dolanti, i. 26<sup>b</sup>.  
 दोलत्स. *a swing, hammock*, i. 21<sup>b</sup>; ii. 29<sup>21</sup>, 30<sup>d</sup>, 31<sup>d</sup>, 37<sup>b</sup>, 39<sup>a</sup>, 40<sup>a, 2</sup>.  
 दोल्लआ [दोर्लता] *a creeper-like arm*, iv. 16<sup>b</sup>.  
 दोसोलह [द्विषोड्या] *thirty-two*, iv. 11<sup>a</sup>.



मरी. parineēi, i. 12 <sup>b</sup> . parine- davvā, iv. 18 <sup>21</sup> . parināīdavvā, iv. 18 <sup>c</sup> .	पच्छा [पञ्चात्] <i>behind, from behind; after-</i> <i>wards</i> , i. 34 <sup>27</sup> ; ii. 6 <sup>c</sup> .
नृ to play, act. naccidavvam, i. 4 <sup>18</sup> .	पच्छम [पञ्चम] <i>last; western</i> , iv. 4 <sup>c</sup> , 9 <sup>10</sup> .
पञ्च [ <sup>०८</sup> ] <i>foot; pace; dignity, rank</i> , i. 9 <sup>b</sup> , 12 <sup>a</sup> , 21 <sup>a</sup> ; iv. 11 <sup>b</sup> .	पञ्चरावेदि see श्रुति + प्र.
पञ्चक [प्रकृति] <i>nature, natural condition</i> , ii. 26 <sup>c</sup> .	पञ्चts. <i>five</i> . pañca, i. 18 <sup>b</sup> ; iv. 4 <sup>d</sup> , 9 <sup>8, 9, 12</sup> . pañcehim, iii. 19 <sup>d</sup> .
पञ्चावाप [प्रवर्तीपक] <i>producing</i> , i. 16 <sup>3</sup> .	पञ्चगच्छ [ <sup>०४</sup> ] <i>the five products of the</i> <i>cow</i> , i. 20 <sup>26</sup> .
पञ्चदृढ़ see वृत्त + प्र.	पञ्चदस [ <sup>०९</sup> ] <i>fifteen</i> , i. 34 <sup>26</sup> .
पञ्चडे॒ see कट + प्र.	पञ्चलाणts. <i>Cupid</i> , ii. 19 <sup>b</sup> , 38 <sup>b</sup> .
पञ्चण्ड [प्रचं] <i>impetuous</i> , iii. 30 <sup>b</sup> .	पञ्चमts. <i>the fifth note of the gamut</i> , <i>said to be produced by the cuckoo</i> ; <i>name of a musical mode</i> , i. 16 <sup>3</sup> ; ii. 2 <sup>c</sup> , 5 <sup>b</sup> ; iii. 20 <sup>7</sup> ; iv. 6 <sup>a</sup> .
पञ्चवी [पदं] <i>position, rank</i> , iv. 23 <sup>c</sup> .	पञ्चसर [ <sup>०४</sup> ] <i>Cupid</i> , i. 32 <sup>c</sup> ; ii. 46 <sup>b</sup> ; iv. 8 <sup>d</sup> .
पञ्चापति [प्रजापति] <i>the god Prajāpati, the</i> <i>creator</i> , iii. 17 <sup>a</sup> .	पञ्चालts. <i>name of the country between</i> <i>the Yamunā and the Ganges</i> , <i>the Doab</i> , iii. 5 <sup>2</sup> .
पञ्चासद see काश + प्र.	पञ्चालिआ [ <sup>०५</sup> ] <i>a doll</i> , ii. 12 <sup>b</sup> .
पञ्चोटु [प्रकोष्ठ] <i>the fore-arm</i> , ii. 16 <sup>a</sup> .	पञ्चालिआ [पञ्चालिका] <i>the Pāñcālikā style</i> <i>in poetry</i> , i. 1 <sup>c</sup> .
पञ्चोस [प्रदोष] <i>evening</i> , iv. 4 <sup>b</sup> .	पञ्चेस [ <sup>०६</sup> ] <i>Cupid</i> , i. 18 <sup>c</sup> ; iv. 4 <sup>c</sup> .
पंसु [पांसु] <i>dust</i> , iv. 5 <sup>c</sup> .	पञ्चरts. <i>a cage</i> , i. 18 <sup>15</sup> ; iii. 31 <sup>a</sup> .
पञ्चय [पञ्च] <i>a wing</i> , iv. 2 <sup>10</sup> .	पट + उद <i>Caus., to tear out, eradicate</i> . uppādaissam, i. 20 <sup>15</sup> . uppādia, i. 20 <sup>31</sup> . uppādida, iv. 2 <sup>4</sup> .
पञ्चाउज्जा [पञ्चातोट्य] <i>a kind of drum</i> , cp. Hindi pakhāūj, i. 4 <sup>10</sup> .	पटु ts. <i>a garment, silk cloth</i> , i. 36 <sup>c</sup> .
पञ्चलिद see चल + प्र.	पटुभ [ <sup>०८</sup> ] <i>a tablet, palette</i> , i. 4 <sup>c</sup> .
पङ्कts. <i>mud, paste</i> , i. 16 <sup>a</sup> ; ii. 8 <sup>a</sup> , 12 <sup>a</sup> ; iv. 4 <sup>a</sup> .	पटुसुभ [ <sup>०८</sup> ] <i>a silk garment</i> , ii. 14 <sup>a</sup> .
पङ्कज [ <sup>०९</sup> ] <i>a lotus</i> , ii. 13 <sup>b</sup> , 33 <sup>a</sup> .	पठto recite. padhissam, i. 18 <sup>17</sup> ; iii. 30 <sup>2</sup> . padha, i. 19 <sup>3, 6</sup> ; ii. 10 <sup>7</sup> . padhiadi, i. 19 <sup>7</sup> .
पङ्करह ts. <i>the same</i> , iii. 3 <sup>a</sup> .	पठ [ <sup>०८</sup> ] <i>a garment, cloth</i> , i. 14 <sup>d</sup> .
पङ्कुलts. <i>turbid, smeared, anointed</i> , iv. 8 <sup>a</sup> .	पठण [ <sup>०८</sup> ] <i>falling</i> , iv. 18 <sup>8</sup> .
पङ्कुलts. <i>a lotus</i> , i. 4 <sup>d</sup> , 35 <sup>d</sup> .	10
पञ्चक्षं [प्रत्यक्षम] <i>clearly, openly</i> , i. 30 <sup>d</sup> ; ii. 43 <sup>2</sup> .	
पञ्चग [प्रत्यग्य] <i>fresh, new</i> , iii. 1 <sup>d</sup> .	
पञ्चहृं [प्रत्यहृम] <i>on every limb</i> , iv. 9 <sup>a</sup> .	

पटाआ [पटाका] <i>a flag, banner,</i> iii. 20 <sup>e</sup> ;	पत्त <i>see आप + प.</i>
iv. 20 <sup>a</sup> .	पत्तिआमि <i>see या + पति.</i>
पडिवटुभ [प्रतिपटक] <i>a silk cloth,</i> i. 20 <sup>o</sup> .	पद + उद <i>Caus., to produce.</i> uppādedi,
पडिवटुविआ [प्रतिवर्धापिका] <i>speaking agree-</i>	iii. 12 <sup>2</sup> .
<i>ably or congratulating in her turn,</i>	+ निस् <i>to be produced.</i> nippajjadi, i.
i. 13 <sup>1</sup> .	34 <sup>18</sup> .
पडिसिविणआ [प्रतिस्वप्नक] <i>a dream in re-</i>	+ सम <i>to become. Caus., to accom-</i>
<i>turn,</i> iii. 8 <sup>b</sup> .	<i>plish, produce.</i> sampannaṁ, iii.
पडिसौसअ [प्रतिशोर्विक] <i>a mask,</i> i. 4 <sup>5</sup> , 20 <sup>40</sup> ;	20 <sup>4</sup> , 21. samipādemi, ii. 41 <sup>6</sup> . sami-
iv. 15 <sup>b</sup> . [ <i>K</i> , anukāryānurūpavar-	pādemha, i. 12 <sup>2</sup> . sampādaissadi,
<i>nanāmukha].</i>	ii. 43 <sup>1</sup> .
पठण [पठन] <i>reading, reciting,</i> i. 24 <sup>b</sup> .	+ समुद् <i>to be produced.</i> samuppannā,
पठम [प्रथम] <i>first,</i> i. 20 <sup>23</sup> , 25, 34 <sup>24</sup> ; iii.	iii. 4 <sup>9</sup> ; iv. 19 <sup>35</sup> .
17 <sup>c</sup> .	पदि [ <i>ति</i> ] <i>a husband,</i> i. 19 <sup>7</sup> .
पणाअ [प्रणाय] <i>attachment,</i> iii. 8 <sup>4</sup> , 9 <sup>2</sup> .	पदोव [प्रदीप] <i>a lamp,</i> iii. 22 <sup>4</sup> .
पणाव [प्रणानि] <i>a bow, courtesy,</i> i. 4 <sup>a</sup> .	पंति [ <i>एङ्गि</i> ] <i>a line, row, series,</i> ii. 1 <sup>3</sup> , 17 <sup>b</sup> ;
पणाव- [प्रणाविन] <i>attached to, joined to,</i>	iv. 12 <sup>b</sup> .
iv. 7 <sup>b</sup> .	पञ्चाम [प्रामार] HD. 6. 66. <i>a mass, large</i>
पणस [पनस] <i>the bread-fruit,</i> iv. 22 <sup>a</sup> .	<i>quantity,</i> ii. 33 <sup>a</sup> .
पणाम [प्रणाम] <i>a bow, salutation,</i> i. 34 <sup>24</sup> .	पमाद [प्रभात] <i>day-break, dawn,</i> ii. 6 <sup>10</sup> .
पणोल्लिअ <i>see खोल्ल + प.</i>	पमदुज्जाण [प्रमदोद्यान] <i>pleasure-grounds,</i>
पणिडच्च [पाणिडत्य] <i>erudition, Panditship,</i>	iii. 22 <sup>9</sup> ; iv. 18 <sup>30</sup> .
i. 18 <sup>4, 8, 9</sup> .	पमाण [ <i>प्र</i> ] <i>measure, size, extent,</i> i. 16 <sup>3</sup> ;
पणडी <i>a Pāṇḍya woman,</i> i. 15 <sup>a</sup> .	iii. 31 <sup>8</sup> .
पणहु [पा.] <i>pale, yellowish,</i> ii. 10 <sup>c</sup> ; iv. 5 <sup>a</sup> .	पर ts. <i>other, different; intent on,</i> i. 18 <sup>2, 8</sup> ;
पणहुर [पा.] <i>pale-white, yellowish-white,</i>	iv. 18 <sup>a</sup> , 22 <sup>2</sup> . param, <i>however, ex-</i>
ii. 6 <sup>10</sup> ; iii. 33 <sup>a</sup> .	<i>cessively, at the utmost,</i> i. 1 <sup>b</sup> , 34 <sup>30</sup> ;
पणहोत्तर [प्रम्नोत्तर] <i>riddle and answer,</i> i. 5 <sup>2</sup> .	ii. 11 <sup>a</sup> .
पत्त <i>to fall.</i> paḍai, ii. 39 <sup>a</sup> . padanti,	परम ts. <i>highest, best,</i> ii. 28 <sup>a</sup> .
iv. 13 <sup>b</sup> .	परमत्य [ <i>मार्यि</i> ] <i>truth, reality,</i> ii. 22 <sup>1</sup> .
+ नि <i>to fall down, to be cast at.</i> ni-	परमेट्टि- [ <i>पिठि</i> ] <i>an epithet of Brahmā,</i>
vadiā, ii. 5 <sup>c</sup> , 46 <sup>c</sup> .	iv. 19 <sup>b</sup> .
+ समुद् <i>to jump up, to emerge.</i> samup-	परंपरा ts. <i>an uninterrupted series, suc-</i>
padia, iii. 3 <sup>18</sup> .	<i>cession,</i> i. 9 <sup>b</sup> , 18 <sup>4, 8, 9</sup> .
पत्त [ <i>ब्र</i> ] <i>a leaf,</i> ii. 1 <sup>2</sup> , 7 <sup>a</sup> .	परकुभ [ <i>भूत</i> ] <i>the cuckoo,</i> ii. 2 <sup>a</sup> .
पत्त [ <i>धात्र</i> ] <i>a dramatis persona,</i> i. 4 <sup>3</sup> .	परिभण [ <i>जन</i> ] <i>attendants, suite,</i> i. 28 <sup>6</sup> .

परिक्षण [परोक्षण] <i>testing, examining</i> , ii.	परसरण [प्र०] <i>going, streaming forth</i> , ii.
29 <sup>a</sup> .	10 <sup>a</sup> .
परिक्षीण [॒चौ॒ण] <i>emaciated, diminished</i> ,	परसप [प्र०] <i>blossom</i> , ii. 6 <sup>22</sup> .
ii. 6 <sup>10</sup> .	पराज [प्रसाद] <i>propitiatory offering, propitiation, favor</i> , i. 4 <sup>a</sup> , 22 <sup>a</sup> , 34 <sup>25</sup> .
परियाति [॑ति] <i>maturity</i> , iii. 4 <sup>a</sup> .	परादो + क [प्र०] <i>to present</i> . <sup>o</sup> kidām, ii. 6 <sup>24</sup> .
परिपण्डुरत्तण [॒याण्डुर॒स्त] <i>dazzling whiteness</i> ,	परास [प्र०] <i>spreading</i> , iii. 11 <sup>c</sup> .
iii. 34 <sup>b</sup> .	परामृण [प्रसाधन] <i>decoration, toilet</i> , i. 20 <sup>36</sup> ;
परिम्ब ts. <i>embracing</i> , i. 2 <sup>a</sup> ; iii. 7 <sup>c</sup> .	ii. 19 <sup>a</sup> , 22 <sup>a</sup> , 24 <sup>3</sup> .
परिवाडि [॒पाटि] <i>order, succession</i> , iv.	परमूण [प्रसून] <i>a bud, flower</i> , i. 19 <sup>d</sup> .
16 <sup>b</sup> .	परह [॒ष] <i>way; reach</i> , iii. 2 <sup>d</sup> .
परिस्थि- [॒स्थिनि] <i>moving about</i> , iv. 19 <sup>55</sup> .	परहा [प्रभा] <i>light, splendor, similarity</i> , i.
परिसर ts. <i>neighborhood, environs</i> , iii.	16 <sup>a</sup> .
19 <sup>a</sup> , 34 <sup>a</sup> ; iv. 7 <sup>a</sup> .	परहार [प्र०] <i>striking, shooting</i> , iii. 7 <sup>b</sup> .
परिहास ts. <i>joking, merriment</i> , ii. 6 <sup>6</sup> .	परहाव [प्रभाव] <i>power, efficacy</i> , ii. 6 <sup>22</sup> , 45 <sup>1</sup> ;
परहस [॒ष] <i>hard, harsh</i> , i. 7 <sup>a</sup> .	iii. 8 <sup>2</sup> ; iv. 18 <sup>29</sup> .
परहु <i>see</i> छह + प्र.	परहुइ [प्रभति] <i>beginning, beginning with</i> , i. 32 <sup>d</sup> .
परोक्षत्व [॒क्ष] <i>invisible, unknown</i> , iv.	परहुट्ट <i>see</i> स्फुट + प्र.
18 <sup>29</sup> .	परहुदि [प्रभति] <i>beginning, beginning with, from, ever since</i> , i. 20 <sup>20, 34</sup> ; ii. 3 <sup>2</sup> .
परोपर [परस्पर] <i>each other, mutual</i> , iii.	पा to drink. Caus., to cause to drink.
11 <sup>b</sup> ; iv. 12 <sup>b</sup> .	piamo, i. 22 <sup>b</sup> . pianto, iii. 8 <sup>4</sup> . pii-
पल्लङ्गु [पर्णङ्गु] <i>a bed, couch</i> , i. 36 <sup>b</sup> .	anti, iv. 19 <sup>b</sup> . pijjae, i. 23 <sup>b</sup> . pij-
पल्लवत्त [प्रपञ्च] <i>a sprout</i> , i. 26 <sup>b</sup> ; iii. 23 <sup>a</sup> .	jantam, i. 16 <sup>d</sup> . pido, iii. 3 <sup>11, 18</sup> .
पवच्चत्व [प्रपञ्चत्व] <i>display, diversity</i> , ii. 40 <sup>a</sup> .	pāñḍā, ii. 29 <sup>11</sup> .
पवज्ज्व- [प्रएञ्ज्ज्व-] <i>to display, show, expand</i> .	पाझ [॒ष] <i>foot; beam</i> , i. 4 <sup>d</sup> , 20 <sup>30</sup> ; iii.
pavañcida, i. 16 <sup>a</sup> .	28 <sup>d</sup> .
पवण [॒न] <i>the wind</i> , ii. 11 <sup>b</sup> , 14 <sup>b</sup> , 36 <sup>a</sup> ;	पाझत्त [पादात्त] <i>the extremity of the feet</i> , i. 14 <sup>d</sup> .
iii. 22 <sup>4</sup> .	पाझार [प्राकार] <i>a rampart, wall</i> , ii. 31 <sup>c</sup> .
पवल [प्रबल] <i>violent</i> , iv. 1 <sup>a</sup> .	पाझत्त [प्राकृत] <i>the Prakrit language</i> , i.
पवाह [प्र०] <i>a stream, current</i> , ii. 10 <sup>d</sup> ;	7 <sup>a</sup> .
iii. 10 <sup>c</sup> , 20 <sup>a</sup> .	पाझद <i>the same</i> , i. 6 <sup>a</sup> .
पवेस [प्रवेशक] <i>an interlude in a drama</i> ,	पाण्डितिक्षेप HD. 6. 77. <i>emulation, rivalry</i> ,
i. 6 <sup>b</sup> .	i. 10 <sup>b</sup> , 20 <sup>12, 33</sup> ; ii. 10 <sup>b</sup> .
पसह [प्रसूति] <i>the palm of the hand</i> , i.	10*
30 <sup>c</sup> ; ii. 38 <sup>a</sup> .	
पसदि <i>the same</i> , i. 16 <sup>a</sup> .	
पसर [प्र०] <i>outbreak, course</i> , iii. 20 <sup>b</sup> .	

पाठिआ [पाठिका] <i>a reciting or reading woman</i> , iv. 9 <sup>12</sup> .	पोड़ <i>to press, squeeze.</i> piḍio, iii. 7 <sup>d</sup> .
पाया [प्राण] <i>life, soul</i> , iii. 8 <sup>a</sup> .	पोरा [ <sup>०</sup> न] <i>fat, round</i> , i. 18 <sup>b</sup> ; iii. 7 <sup>c</sup> .
पाणि <i>ts. hand</i> , i. 27 <sup>a</sup> ; iii. 23 <sup>a</sup> .	पुद्ध्राम [ <sup>०</sup> न] <i>furnished with feathers</i> , ii. 3 <sup>d</sup> ; iv. 20 <sup>d</sup> .
पासर <i>ts. a low-caste man</i> , i. 20 <sup>23</sup> .	पुद्ध्रव <i>the same</i> , iv. 9 <sup>a</sup> .
पारावअ [०त] <i>a pigeon</i> , iii. 27 <sup>b</sup> .	पुज्ज <i>to heap up, collect.</i> puñjijjai, iii. 26 <sup>d</sup> . puñjia, i. 14 <sup>d</sup> .
पारिभट्ट [ <sup>०</sup> द्र] <i>the coral tree</i> , iv. 22 <sup>a</sup> .	पुज्जत <i>ts. heap, multitude</i> , i. 19 <sup>d</sup> ; ii. 46 <sup>d</sup> .
पाल + प्रति <i>to guard, observe.</i> padivale- du, ii. 41 <sup>a</sup> .	पुट्ट <i>see सग्ग</i> .
पालित्तिआ <i>capital; a treasure; a paragon of</i> , ii. 3 <sup>b</sup> ; iv. 19 <sup>4</sup> . ( <i>K</i> , bhaṅgipra- kārah pālayitṛkā; yadvā pālitta iti deçipadām mūlanīvyām varta- ta iti sampradāyāḥ.)	पुट्टी [ <sup>०</sup> षष्ठ] <i>the back</i> , ii. 39 <sup>b</sup> .
पास [ <sup>०</sup> र्च] <i>side, flank</i> , ii. 36 <sup>b</sup> , 46 <sup>b</sup> .	पुण्याश्व [ <sup>०</sup> ुनन्दव] <i>revived, refreshed</i> , iii. 20 <sup>10</sup> .
पाहुड [प्राप्त] <i>a present, gift</i> , ii. 7 <sup>a</sup> .	पुण्यो [ <sup>०</sup> ुनन्द] <i>again, back; on the other hand</i> , i. 34 <sup>27</sup> ; ii. 3 <sup>c</sup> , 5 <sup>c</sup> , 6 <sup>b</sup> , 1 <sup>3</sup> , 26 <sup>c</sup> , 28 <sup>4</sup> , 49 <sup>b</sup> ; iii. 17 <sup>d</sup> ; iv. 18 <sup>17</sup> , 19 <sup>25</sup> , 37, 47. puṇu, ii. 23 <sup>d</sup> ; iii. 9 <sup>c</sup> , 14 <sup>d</sup> . Cp. उण.
पि <i>see वि</i> .	पुस्त [ <sup>०</sup> ूर्ण] <i>filled, full, accomplished, ful- filled</i> , i. 20 <sup>d</sup> ; ii. 41 <sup>d</sup> ; iii. 19 <sup>a</sup> ; iv. 23 <sup>b</sup> .
पिअ [ <sup>०</sup> प्रिय] <i>dear, beloved, agreeable</i> , i. 1 <sup>b</sup> , 3 <sup>a</sup> , 15 <sup>c</sup> , 16 <sup>1</sup> ; ii. 27 <sup>c</sup> ; iv. 2 <sup>b</sup> , 22 <sup>1, 2</sup> .	पुस्तिमा [ <sup>०</sup> ूर्णिमा] <i>the day of full moon</i> , i. 25 <sup>9</sup> , 34 <sup>d</sup> ; ii. 6 <sup>10</sup> , 29 <sup>19, 21</sup> ; iii. 20 <sup>15</sup> ; iv. 19 <sup>64</sup> .
पिअवअस्स [ <sup>०</sup> प्रियवयस्य] <i>a dear friend</i> , i. 18 <sup>17</sup> , 20 <sup>39</sup> , 32 <sup>4</sup> ; ii. 6 <sup>10</sup> , 10 <sup>6</sup> , 41 <sup>2</sup> , 43 <sup>2</sup> ; iii. 2 <sup>3</sup> , 20 <sup>1</sup> , 34 <sup>7</sup> ; iv. 9 <sup>4</sup> .	पुत्र [ <sup>०</sup> न्न] <i>a son</i> , i. 18 <sup>8</sup> , 19 <sup>7</sup> ; iv. 2 <sup>8</sup> .
पिअसही [ <sup>०</sup> प्रियसखी] <i>a female friend, a lady's confidante</i> , ii. 8 <sup>3</sup> , 42 <sup>5, 10</sup> ; iii. 30 <sup>2</sup> , 34 <sup>5</sup> .	पुत्रिआ [ <sup>०</sup> लिका] <i>a doll</i> , iii. 20 <sup>3</sup> ; iv. 18 <sup>36</sup> .
पिङ्क [ <sup>०</sup> कङ्क] <i>ripe</i> , ii. 50 <sup>d</sup> .	पुत्री [ <sup>०</sup> न्नी] <i>a daughter</i> , i. 20 <sup>28</sup> ; iv. 19 <sup>24, 50</sup> .
पिङ्ग <i>ts. yellow-red</i> , ii. 50 <sup>d</sup> .	पुरदो [ <sup>०</sup> तस] <i>before, in the presence of</i> , i. 18 <sup>17</sup> , 19 <sup>5, 6</sup> , 20 <sup>20</sup> ; ii. 10 <sup>6</sup> , 29 <sup>6</sup> ; iii. 30 <sup>2</sup> .
पिच्छ <i>ts. tail-feather</i> , ii. 14 <sup>a</sup> ; iv. 14 <sup>b</sup> .	पुरन्त्यो [ <sup>०</sup> न्नी] <i>an elderly married woman</i> , i. 16 <sup>3</sup> .
पिच्छर <i>ts. reddish-yellow, tawny, gold- colored</i> , ii. 8 <sup>a</sup> , 12 <sup>a</sup> ; iii. 25 <sup>b</sup> .	पुरस्सर [ <sup>०</sup> ुरःः] <i>preceding</i> , i. 20 <sup>16, 31</sup> .
पिरड <i>ts. mass, ball</i> , i. 35 <sup>a</sup> .	पुरिस [ <sup>०</sup> र्ह] <i>a man</i> , i. 7 <sup>b</sup> .
पिधाण [ <sup>०</sup> न] <i>covering</i> , iv. 18 <sup>38</sup> .	पुरो [ <sup>०</sup> ुरस] <i>before; formerly</i> , iii. 1 <sup>c</sup> , 22 <sup>a</sup> ; iv. 19 <sup>a</sup> .
पिसुशा [ <sup>०</sup> मुन] <i>slanderous</i> , iii. 9 <sup>d</sup> .	पुलअ [ <sup>०</sup> क] <i>horripilation, thrill of joy</i> , iv. 21 <sup>d</sup> .
पिसुण्य- [ <sup>०</sup> मुनय-] <i>to indicate.</i> pisuṇai, ii. 24 <sup>d</sup> . pisuṇedi, i. 20 <sup>6</sup> .	
पिहुल [ <sup>०</sup> थुल] <i>broad, large</i> , iv. 9 <sup>7</sup> .	

- पुलअ-, पुलोअ-, H. 4. 181. *to look, behold.*  
puloesi, iii. 8<sup>4</sup>. pulantia, ii. 1<sup>d</sup>.
- पुलअणा [॰कन] *horripilation*, i. 15<sup>a</sup>.
- पुलिन्द ts. *a man of a certain barbarous tribe, a mountaineer*, iv. 14<sup>b</sup>.
- पुत्त्व [पूर्व] *eastern*, i. 14<sup>2</sup>; iii. 25<sup>b</sup>; iv. 9<sup>8</sup>.
- पूर ts. *a stream, flood*, iii. 28<sup>a</sup>.
- पूरण ts. *filling*, i. 34<sup>39</sup>.
- पृ to fill. pūriāe, i. 4<sup>b</sup>.
- पैऊस [पौयूष] *nectar*, iii. 20<sup>2</sup>.
- पेक्ख, पेच्छ see र्द्ध.
- पेहङ्गिअ [प्रेहङ्गित] *swung, shaken*, i. 21<sup>a</sup>.
- पेम [प्रेमन] *love, affection*, iii. 8<sup>3, 4</sup>, 9<sup>a, 1, 2</sup>, 12<sup>b, 2</sup>, 15<sup>b</sup>.
- पेरन्त [पर्यन्त] *circuit, border*, iii. 11<sup>b</sup>.
- पेशल [पेशल] *artificially made pleasant, seasoned*, iv. 5<sup>b</sup>.
- पोटिस *name of a poet*, i. 20<sup>20</sup>.
- पोत्त a *garment, cloth*, i. 27<sup>b</sup>; ii. 24<sup>a</sup>.
- पोत्यअ [पुस्तक] *a book*, i. 18<sup>2</sup>.
- पोफल [पूगफल] H. 1. 170. *the areca nut*, iv. 5<sup>b</sup>.
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- पोम्मराअ [पद्मराग] *a ruby*, ii. 15<sup>a</sup>; iv. 18<sup>11</sup>.
- पछ to ask. pucchāmi, iii. 8<sup>a</sup>. pucchisam, i. 4<sup>12</sup>. pucchia, i. 34<sup>1</sup>. puchianti, i. 18<sup>13</sup>.
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- फंस [स्पर्श] *touch, contact*, iii. 24<sup>b</sup>; iv. 21<sup>c</sup>.
- फगुणा [फालगुन] *a Hindu month corresponding to February-March*, i. 20<sup>29</sup>.
- फण ts. *the hood of a serpent*, i. 20<sup>b</sup>.
- फणिलआ [॰ता] *the betel plant*, i. 17<sup>c</sup>.
- फरभ HD. 6. 82. *a shield*, iv. 9<sup>8</sup>.
- फरक्किद [स्फारोक्त] *shaken, swung*, iv. 9<sup>8</sup>.
- फरिस [स्पर्श] *touch, contact*, iv. 6<sup>c</sup>.
- फल ts. *fruit, result*, ii. 6<sup>16</sup>; iv. 21<sup>a</sup>.
- फलअ [॰क] *plank, shield, expanse*; i. 30<sup>b</sup>, 32<sup>b</sup>; ii. 15<sup>a</sup>, 23<sup>c</sup>; iv. 9<sup>11</sup>.
- फलिहमणि [स्फटिकः] *a crystal-stone*, ii. 29<sup>15</sup>.
- फड see स्फट्.
- फार [स्फार] *large, great*, i. 20<sup>b</sup>; iii. 19<sup>a</sup>.
- फुड see स्फुट्.
- फुठ [स्फुट] *clear, white, clearly, evidently*, ii. 12<sup>b</sup>; iv. 22<sup>d</sup>.
- फुल्ल to open, blow, blossom. *Intens., the same.* phullanti, ii. 49<sup>1</sup>. phullāi, ii. 38<sup>a</sup>. pamphulliā, i. 16<sup>b</sup>.
- फुल्ल ts. *a flower*, i. 19<sup>a</sup>.
- फेहार [फेत्कार] *a shriek, howl*, iv. 15<sup>a</sup>.
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- बद्दल्ल see गलिबद्दल्ल. Cp. Marāthī baila.
- बउलमाला [बकुः] *name of a woman*, iv. 9<sup>10</sup>.
- बद्दर [बकर] HD. 6. 89. *a jest*, ii. 6<sup>8</sup>.
- बङ्कङ्केली *name of a woman*, iv. 9<sup>11</sup>.
- बन्दि- [॰न्दिन] *a panegyrist, bard*, i. 16<sup>2, 4</sup>.
- बन्ध+नि to bind, close. nibaddham, iv. 9<sup>7</sup>.
- बन्ध ts. *arrangement, literary composition, posture*, i. 6<sup>2</sup>, 7<sup>a</sup>; ii. 4<sup>c</sup>; iv. 11<sup>a</sup>, 12<sup>b</sup>.
- बन्धव [बा॒] *a kinsman, friend*, i. 16<sup>3</sup>.
- बम्ह- [ब्रह्मन] *the god Brahmā*, i. 24<sup>a</sup>.
- बम्हण [ब्राह्मण] fem. ॰ṇī, a Brāhmaṇa; fem. *the wife of a Brāhmaṇa*, i. 20<sup>4, 26, 33, 43</sup>; iii. 8<sup>1</sup>. fem. i. 20<sup>34</sup>.
- बरिहं- [बर्हिन] *a peacock*, ii. 15<sup>b</sup>.

ब्रह्मा [०८८] <i>perforce, violently</i> , i. 13 <sup>d</sup> ;	भगवत्- [भगवत्] <i>fem. °vadi, favored, exalted, venerable, holy</i> , i. 20 <sup>27</sup> ; ii. 6 <sup>25</sup> ;
iv. 22 <sup>c</sup> .	iii. 3 <sup>14</sup> ; iv. 18 <sup>16, 23</sup> , 19 <sup>4, 12</sup> .
ब्रह्मि ts. <i>an oblation</i> , iv. 15 <sup>a</sup> .	भङ्ग ts. <i>breaking</i> , i. 28 <sup>a</sup> .
ब्रह्मित् ts. <i>copious, abundant</i> , i. 13 <sup>a</sup> , 20 <sup>d</sup> ;	भङ्गिं ts. <i>bending</i> , iv. 9 <sup>a</sup> .
ii. 3 <sup>a</sup> , 37 <sup>a</sup> ; iv. 21 <sup>d</sup> .	भङ्गुर् ts. <i>fragile</i> , iii. 21 <sup>a</sup> .
ब्रह्मिणीआ [भगिनिका] <i>a sister</i> , i. 34 <sup>22, 25, 32, 35, 38</sup> ;	भद्रजाजिद् [भार्याजित] <i>enslaved by women, a hen-pecked husband</i> , iii. 2 <sup>1</sup> .
ii. 6 <sup>24</sup> , 9 <sup>1</sup> , 10 <sup>2, 4</sup> .	भज्ज् <i>to break</i> . bhañja, iii. 21 <sup>a</sup> .
ब्रह्म + मन् <i>to value, esteem</i> . °mannedi, i.	भट् [भर्व] <i>a lord, master</i> , iv. 9 <sup>16</sup> , 18 <sup>6, 22</sup> .
28 <sup>a</sup> .	भद्रारभ [०क] <i>venerable, worshipful</i> , iii. 20 <sup>23</sup> .
ब्रह्मसो [०४८] <i>often</i> , i. 4 <sup>a</sup> ; ii. 29 <sup>b</sup> .	भण् <i>to say, speak; name, call</i> . bhañāmi, ii. 47 <sup>3</sup> ; iv. 7 <sup>1</sup> . bhanāsi, i. 20 <sup>28</sup> ;
ब्राउल्लिआ HD. 6. 92. <i>a doll</i> , iv. 19 <sup>65</sup> .	iv. 19 <sup>34</sup> . bhanādi, i. 34 <sup>28</sup> . bhanāmo, ii. 23 <sup>d</sup> . bhanāmo, ii. 48 <sup>2</sup> .
ब्राया ts. <i>an arrow</i> , ii. 11 <sup>c</sup> ; iv. 13 <sup>b</sup> .	bhapanti, i. 24 <sup>a</sup> ; iii. 9 <sup>1, 2</sup> . bhanāpa, i. 20 <sup>17</sup> , 25 <sup>1, 3</sup> ; ii. 6 <sup>7</sup> , 40 <sup>4</sup> , 47 <sup>5</sup> ; iii. 8 <sup>6</sup> ; iv. 4 <sup>1</sup> . bhanaha, ii. 16 <sup>b</sup> . bhanāpa, i. 34 <sup>35</sup> . bhapantassa, i. 20 <sup>30</sup> . bhaññai, i. 5 <sup>a</sup> , 6 <sup>a</sup> . bhaññadi, i. 20 <sup>4, 20</sup> ; ii. 10 <sup>2</sup> . bhanñae, iii. 12 <sup>b</sup> . bhañidā, ii. 42 <sup>33</sup> . bhañidam, i. 7 <sup>1</sup> ; iv. 2 <sup>6</sup> , 18 <sup>13, 23</sup> .
ब्राय् to <i>harrass, torment</i> . bāhanijjo, iv. 2 <sup>2</sup> . bāhanijjā, iv. 2 <sup>1</sup> .	भण्डभ [भागदक] <i>a small vessel, cup</i> , i. 20 <sup>26</sup> .
ब्राल ts. <i>young, new</i> , i. 13 <sup>c</sup> , 15 <sup>a</sup> ; ii. 41 <sup>b</sup> ,	भत्- [भर्त्] <i>husband</i> , i. 11 <sup>b</sup> ; ii. 8 <sup>b</sup> .
42 <sup>29</sup> , 45 <sup>a</sup> , 49 <sup>a</sup> ; iii. 8 <sup>1</sup> , 19 <sup>d</sup> .	भह् [०ङ्] <i>happiness, blessing</i> , i. 1 <sup>a</sup> , 20 <sup>26</sup> ;
ब्रालकह् [०चि] <i>a young poet</i> , i. 9 <sup>a</sup> .	iv. 5 <sup>d</sup> .
ब्राह् [०ष] <i>a tear</i> , ii. 9 <sup>b</sup> , 10 <sup>a</sup> ; iii. 20 <sup>8</sup> .	भम्भा [०८] <i>shaking, moving</i> , ii. 1 <sup>c</sup> .
ब्राह्मिर् [ब्रह्मिस] H. 2. 140. <i>external</i> , i. 34 <sup>30</sup> .	भम्मर [०८] <i>a bee</i> , ii. 13 <sup>b</sup> ; iii. 2 <sup>b</sup> .
ब्राहुं ts. <i>an arm</i> , i. 30 <sup>b</sup> ; iv. 12 <sup>a</sup> .	भम्मरटेषटा [०८] <i>having an unsteady character, or, having a scar like a bee</i> , i. 18 <sup>8</sup> . (BNJ, bhramanapaçilā; P, bhramaravat tīto yasyāḥ. tēto ni madhyasthito[!] maniviçeṣah. tī-
ब्राहुमूल ts. <i>a shoulder</i> , ii. 24 <sup>a</sup> .	
ब्रिन्दु ts. <i>a drop</i> , i. 26 <sup>b</sup> ; iii. 3 <sup>17</sup> , 4 <sup>a</sup> .	
ब्रिम्बा ts. <i>the Bimba fruit; the disk of the sun or moon</i> , i. 13 <sup>a</sup> ; ii. 20 <sup>b</sup> ;	
iii. 25 <sup>d</sup> , 32 <sup>b</sup> ; iv. 3 <sup>b</sup> . saṁpuṇṇa-	
bimbattāna [saṁpūrṇabimbatva],	
<i>fullness of disk</i> , iii. 25 <sup>d</sup> .	
ब्रिस ts. <i>the fibre, fibrous stalk of a lotus</i> , iii. 20 <sup>a</sup> ; iv. 7 <sup>c</sup> .	
ब्रुहृण H. 4. 101. <i>sinking, inclining</i> , ii.	
31 <sup>d</sup> .	
ब्रुध् + वि <i>awaken</i> . vibuddho, iii. 7 <sup>d</sup> .	
ब्रोल् H. 4. 162. <i>Caus., to pass</i> . boleī,	
ii. 29 <sup>d</sup> .	
ब्रोल H. 4. 2. <i>speech, words</i> , ii. 4 <sup>a</sup> .	

ता भिशपां; *O*, bhramarasadrçena tetākhyaguhyāgena[!]. tetā aksigolakam iti kecit; *K*, bhamaratem-  
te ity etad deçipadaṁ muṣtipra-  
hārapraruḍhe veçyoraḥkine var-  
tate. bhramaravarṇakiṇamaṇāu.  
tathā ca prayogaḥ. temtāvaloka-  
nakutūhalabhaṁgabhīrur iti. yad-  
vā bhramarāṇām viṭānām temtā  
bhūyate.)

**भवया** [°न्] *abode, dwelling, house*, ii. 6<sup>22</sup>;  
iv. 19<sup>a</sup>,<sup>17</sup>.

**भविस्त्** [°ष्ट्] *what is to be, the future*,  
i. 18<sup>a</sup>.

**भस्त्** HD. 6. 101. *a bee*, i. 16<sup>c, d</sup>; ii.  
44<sup>d</sup>.

**भा** *to shine, seem, appear.* bhaī, i. 23<sup>d</sup>,  
33<sup>b</sup>; iii. 31<sup>b</sup>.

+ **वि** *the same.* vibhāī, ii. 41<sup>d</sup>.

**भादर** [भात्] *a brother*, i. 20<sup>16</sup>.

**भास्तरे** [भा०] *walking round from left to  
right*, iv. 21<sup>1</sup>.

**भार** ts. *a burden, weight, mass*, i. 18<sup>2</sup>;  
ii. 21<sup>a</sup>; iii. 21<sup>a</sup>.

**भारिभा** [भार्या] *a wife*, i. 12<sup>3</sup>.

**भाव** ts. *being, condition; feeling, senti-  
ment; a venerable, worthy man  
(term of address)*, i. 4<sup>15</sup>, 5<sup>a</sup>; ii. 10<sup>c</sup>,  
50<sup>b</sup>; iii. 10<sup>b</sup>, 20<sup>10</sup>.

**भावघिज्ञ** see भू.

**भासा** [°षा] *language, dialect*, i. 7<sup>1</sup>, 8<sup>b</sup>.

**भिक्षा** [°ष्टा] *alms*, i. 23<sup>o</sup>.

**भिन्ह** [भ८] *a bee*, i. 29<sup>b</sup>; ii. 6<sup>a</sup>.

**भित्त्वा** [भ८्त्वा] *a servant, slave*, i. 33<sup>d</sup>.

**भिद् + उद्** *pass. to shoot up, be raised.*  
ubbhijjadu, iii. 20<sup>6</sup>.

+ निस् *to tear up, break through.* nib-  
bhinñassa, iv. 18<sup>38</sup>.

**भुञ्ज्ञ** [भुञ्ज्ञ] *a paramour, gallant*, i.  
14<sup>2</sup>.

**भुञ्ज** [भुञ्ज] *the birch tree*, iii. 25<sup>b</sup>.

**भुत्यल्ल** *food for a cat*, iv. 2<sup>8</sup>. (*O*, bhut-  
thallah majjārie bhutti. bhūmi-  
pātanayogyah; bharitrayogya iti  
vā bhūthir iti bhāṣayām.)

**भुत्त्वा** H. 4. 177. *erring, oblivious*, iv.  
20<sup>15</sup>.

**भुख्या** [°न्] *the world*, iii. 26<sup>b</sup>, 28<sup>b</sup>; iv.  
20<sup>a</sup>.

**भू** *to be, become. Caus., to cherish, af-  
fect, win.* hosi, i. 19<sup>5</sup>. hoi, i. 7<sup>a</sup>, 8<sup>b</sup>;  
iv. 23<sup>a</sup>. bhodi, i. 20<sup>43</sup>, 34<sup>10</sup>; iv. 3<sup>1</sup>,  
18<sup>21, 22</sup>. honti, i. 21<sup>d</sup>; ii. 10<sup>d</sup>, 49<sup>a</sup>;  
iii. 19<sup>d</sup>; iv. 2<sup>10</sup>. hava, iii. 23<sup>a</sup>.  
hou, i. 1<sup>a</sup>, 8<sup>b</sup>; iii. 23<sup>b</sup>; iv. 5<sup>d</sup>. bho-  
du, i. 14<sup>2</sup>, 20<sup>26, 27</sup>, 34<sup>41</sup>; ii. 49<sup>c</sup>; iii.  
3<sup>2</sup>, 22<sup>6</sup>, 24<sup>2</sup>; iv. 19<sup>48</sup>, 21<sup>6</sup>, 23<sup>1</sup>. ha-  
vantu, iii. 24<sup>b</sup>. bhavissam, i. 13<sup>1</sup>;  
ii. 28<sup>4</sup>. hohii, ii. 39<sup>a</sup>; iii. 32<sup>a</sup>.  
bhavissadi, iv. 18<sup>20, 32</sup>. bhavia, i.  
20<sup>34</sup>; ii. 9<sup>1</sup>, 32<sup>2</sup>; iii. 3<sup>18</sup>. bhavi-  
davvam, ii. 42<sup>26</sup>. bhāvanījjā, ii.  
26<sup>c</sup>.

+ अनुभु *to enjoy, experience, feel.* anu-  
bhavidam, i. 34<sup>25</sup>.

+ सम् *to arise, be born. Caus., to honor,  
show respect to; to fancy, ima-  
gine.* saṁbhūdāṇam, i. 18<sup>9</sup>. saṁ-  
bhāvehi, iii. 20<sup>23</sup>. saṁbhāvais-  
sadi, iii. 20<sup>17</sup>. saṁbhāviadi, iv.  
2<sup>10</sup>.

**भृगोल** ts. *terrestrial globe*, iii. 25<sup>a</sup>.

भूचन्द [॰न्द] <i>an earth-moon</i> , ii. 27 <sup>b</sup> .	मभ [॰य] <i>fem.</i> °maī, <i>made of, consisting of</i> , i. 36 <sup>a</sup> ; iv. 18 <sup>11</sup> , 19 <sup>65</sup> .
भूमि ts. <i>earth; ground</i> , i. 25 <sup>d</sup> , 34 <sup>18</sup> .	मअच्छी [मगादी] <i>a deer-eyed woman</i> , ii. 46 <sup>c</sup> ; iv. 16 <sup>a</sup> .
भूमिआ [॰का] <i>character, costume in a play</i> , i. 12 <sup>3</sup> .	मभण [॰दन] <i>beeswax</i> , i. 13 <sup>a</sup> . ( <i>K</i> , himavranopācamanārtham hi madhūcchiṣṭam adhare dadhatiti loka-prasiddhiḥ.)
भूमोघर [॰गह] <i>cellar, underground chamber</i> , iii. 25 <sup>a</sup> .	मअगा [॰दन] <i>love, Cupid</i> , ii. 10 <sup>b</sup> , 16 <sup>b</sup> , 33 <sup>b</sup> , 36 <sup>b</sup> , 45 <sup>b</sup> ; iii. 12 <sup>b</sup> , <sup>d</sup> , 18 <sup>d</sup> , 21 <sup>b</sup> , 30 <sup>b</sup> ; iv. 1 <sup>a</sup> .
भूष to <i>adorn: decorate.</i> bhūsidā, ii. 11 <sup>5</sup> .	मअरकेत [मकरकेतु] <i>the same</i> , iv. 20 <sup>c</sup> .
+ वि <i>the same.</i> vihūsaanti, i. 31 <sup>a</sup> . vihūsiā, ii. 22 <sup>b</sup> .	मअरख्ज [मकरख्ज] <i>the same</i> , ii. 49 <sup>b</sup> ; iii. 9 <sup>2</sup> , 20 <sup>6</sup> ; iv. 19 <sup>64</sup> .
भूसण [॰षण] <i>ornament, decoration</i> , i. 30 <sup>1</sup> , 31 <sup>b</sup> ; ii. 23 <sup>d</sup> , 25 <sup>a</sup> ; iii. 15 <sup>d</sup> , 26 <sup>b</sup> .	मअरलज्जण [मकरलज्जन] <i>the same</i> , iii. 26 <sup>c</sup> .
भ to <i>fill, pervade; have, possess.</i> bharīam, iv. 23 <sup>d</sup> . bharidā, iii. 20 <sup>2</sup> .	मअलज्जण [मगलज्जन] <i>the moon</i> , ii. 47 <sup>b</sup> ; iv. 18 <sup>36</sup> .
भेअ [॰ट] 1. <i>splitting, wound</i> , iii. 11 <sup>d</sup> . 2. <i>difference</i> , iii. 15 <sup>c</sup> .	मद्वरा [मदि] <i>spirituous liquor</i> , i. 20 <sup>26</sup> .
भेरवाणन्द [भैरवानन्द] <i>name of a yogin</i> , i. 21 <sup>4</sup> , 24 <sup>2</sup> , 34 <sup>25, 33, 35</sup> ; ii. 6 <sup>22</sup> ; iv. 18 <sup>11, 29, 31, 34</sup> .	मउत्ति [मौं] <i>head</i> , i. 4 <sup>c</sup> .
भो [भोः] <i>a vocative particle, O, sir</i> , i. 18 <sup>1</sup> , 34 <sup>30</sup> ; ii. 24 <sup>2</sup> , 29 <sup>19</sup> , 32 <sup>1</sup> , 43 <sup>5</sup> , 44 <sup>1</sup> , 47 <sup>1</sup> ; iii. 2 <sup>1</sup> , 3 <sup>4</sup> , 8 <sup>4</sup> , 9 <sup>1</sup> , 22 <sup>8</sup> , 26 <sup>1</sup> ; iv. 20 <sup>12</sup> , 21 <sup>1</sup> .	मंस [मां] <i>flesh, meat</i> , i. 23 <sup>b</sup> .
भोज्ज [॰ज्य] <i>food, meal</i> , i. 23 <sup>c</sup> .	मगा [मार्ग] <i>way, doctrine</i> , i. 22 <sup>b</sup> .
भोदी [भवती] <i>honorific pronoun, used as term of respectful address to women</i> , ii. 42 <sup>7</sup> ; iii. 20 <sup>21</sup> ; iv. 18 <sup>8</sup> .	मगण्ड [मार्गं] <i>an arrow</i> , i. 32 <sup>d</sup> .
भंग to <i>fall, decline, decay.</i> bhaṭṭho, iii. 8 <sup>1</sup> .	मह्लमाला ts. <i>name of a woman</i> , iv. 9 <sup>10</sup> .
भम to <i>whirl, swarm round.</i> bhamiam, ii. 13 <sup>b</sup> .	मज्ज [॰ञ] <i>spirituous liquor, wine</i> , i. 22 <sup>b</sup> , 23 <sup>b</sup> .
+ परि <i>to wander about, turn round.</i> paribbhāmantiu, iv. 11 <sup>a</sup> .	मज्जण [॰न] <i>bathing</i> , iv. 4 <sup>b</sup> , 8 <sup>b</sup> .
—	
मअ [॰द] <i>madness, rut</i> , ii. 6 <sup>10</sup> .	मज्जारिआ [माजारिका] <i>a cat</i> , ii. 29 <sup>11</sup> .
	मज्जु [॰ध्य] <i>the middle, centre; the waist, majjhe, between, among</i> , i. 8 <sup>3</sup> , 18 <sup>1</sup> , 20 <sup>41</sup> , 30 <sup>a</sup> ; ii. 6 <sup>b</sup> , 20 <sup>b</sup> ; iii. 4 <sup>1</sup> , 7 <sup>a</sup> , 19 <sup>b</sup> ; iv. 18 <sup>30</sup> .
	मज्जुभ [॰ध्यक] <i>the same</i> , iii. 21 <sup>a</sup> .

मञ्जुराह [°ध्याह] <i>midday</i> , ii. 41 <sup>c</sup> ; iv. 4 <sup>a</sup> , 8 <sup>a</sup> .	मदिरावदी [°तो] <i>name of a woman</i> , iv. 9 <sup>12</sup> .
मञ्ज्ञम् [°ध्यम्] <i>central</i> , i. 14 <sup>c</sup> .	महूल [मर्दल] <i>a kind of drum</i> , iv. 16 <sup>a</sup> .
मञ्जरि ts. <i>a shoot, sprout, flower-bud</i> , ii. 46 <sup>d</sup> ; iii. 13 <sup>d</sup> .	मन् <i>to be minded, think.</i> manñemi, iii. 4 <sup>1</sup> . manñe, i. 13 <sup>d</sup> , 30 <sup>a</sup> , 33 <sup>d</sup> ; iii. 16 <sup>c</sup> ; iv. 2 <sup>a</sup> . mannedi, i. 28 <sup>a</sup> . manñantao, ii. 8 <sup>b</sup> .
मञ्जटु [माजिल] <i>fem. ऋथी, red as madder</i> , ii. 41 <sup>a</sup> .	+ अभि <i>to honor, belove.</i> ahimada, ii. 6 <sup>17</sup> .
मञ्जटा [°ष्टा] <i>munjeet or madder</i> , ii. 50 <sup>c</sup> .	+ अव <i>to despise, disregard.</i> avamanñida, i. 14 <sup>a</sup> .
मञ्जरि ts. <i>an anklet</i> , ii. 13 <sup>a</sup> .	मन्त [°न्त्र] <i>a Vedic hymn; a charm, spell</i> , i. 22 <sup>a</sup> ; ii. 6 <sup>22</sup> .
मञ्जु ts. <i>lovely, sweet</i> , i. 18 <sup>c</sup> ; ii. 32 <sup>c</sup> .	मन्त- [मन्त्रय-] <i>to consult, deliberate, talk.</i> mantaantassa, ii. 6 <sup>15</sup> .
मञ्जूसा [°षा] <i>a box, casket</i> , iv. 19 <sup>15</sup> .	मन्तर- <i>to grow slow, to decrease.</i> mantharijjantu, iii. 20 <sup>a</sup> .
मण- [°नस्] <i>mind, thought, desire</i> , i. 14 <sup>b</sup> ; ii. 32 <sup>d</sup> ; iii. 10 <sup>b</sup> , 11 <sup>b</sup> , 12 <sup>a</sup> , 28 <sup>b</sup> .	मन्द ts. <i>soft, gentle</i> , i. 17 <sup>b</sup> .
मणं [°नाक्] <i>a little, slightly</i> , iv. 9 <sup>c</sup> .	मन्तारवदी [°तो] <i>name of a woman</i> , iv. 9 <sup>12</sup> .
मणक्षण [मनो-] <i>fascinating; fascination</i> , ii. 28 <sup>b</sup> , 31 <sup>a</sup> .	ममध [°न्मथ] <i>Cupid</i> , iv. 2 <sup>1</sup> . Cp. वम्मह.
मणि ts. <i>a gem, jewel</i> , i. 34 <sup>18</sup> , 36 <sup>a</sup> ; ii. 9 <sup>b</sup> , 15 <sup>a</sup> , 25 <sup>b</sup> , 29 <sup>15</sup> , 32 <sup>a</sup> , 33 <sup>b</sup> , 34 <sup>b</sup> ; iii. 2 <sup>a</sup> , 18 <sup>a, b</sup> ; iv. 10 <sup>b</sup> , 13 <sup>a</sup> .	मरगभ [°कत] <i>an emerald</i> , ii. 13 <sup>a</sup> ; iii. 2 <sup>a</sup> , 18 <sup>b</sup> .
मणीसि- [°नीचिन्] <i>clever, wise</i> , iv. 24 <sup>a</sup> .	मरगदपुज्ज [°कत०] <i>a place or seat adorned with emeralds, emerald-arbor</i> , ii. 29 <sup>7</sup> , 41 <sup>1</sup> , 42 <sup>20, 21</sup> , 43 <sup>2</sup> ; iv. 18 <sup>3</sup> .
मणोजन्तण [°नोयन्त्रण] <i>checking the mind</i> , iii. 16 <sup>a</sup> .	मरट HD. 6. 120. <i>pride, elegance, charm</i> , ii. 23 <sup>c</sup> ; iii. 30 <sup>a</sup> . (K, ii. 23 <sup>c</sup> vilāsa.)
मणोज्ज [°नोज्ज] <i>beautiful</i> , iii. 27 <sup>c</sup> .	मरठी <i>a Marātha woman</i> , i. 16 <sup>a</sup> .
मणोभु [°नोभु] <i>Cupid</i> , iv. 13 <sup>b</sup> .	मल्ल [°य] <i>name of a mountain-range of South-western India</i> , i. 15 <sup>d</sup> , 16 <sup>3, 4</sup> , 20 <sup>c</sup> .
मणोरथ [°नोरथ] <i>wish, desire</i> , iii. 8 <sup>1</sup> .	मलिण [°न] <i>black, dark</i> , iii. 25 <sup>a</sup> .
मणोरह <i>the same</i> , iv. 9 <sup>d</sup> .	मल्लिआ [°का] <i>a kind of jasmin</i> , i. 16 <sup>b</sup> .
मणोहव [°नोभव] <i>Cupid</i> , iii. 10 <sup>d</sup> , 20 <sup>16</sup> .	मल्लजुङ्ग [°युद्ध] <i>a boxing-match</i> , ii. 21 <sup>b</sup> .
मणडण [°न] <i>an ornament, embellishment, trimmings</i> , i. 3 <sup>a</sup> , 28 <sup>a</sup> ; ii. 47 <sup>c</sup> ; iii. 12 <sup>b, 2</sup> , 13 <sup>b</sup> , 26 <sup>a</sup> ; iv. 20 <sup>9</sup> .	मसाण [मझान] <i>a cemetery</i> , iv. 15 <sup>b</sup> .
मणडल ts. <i>a globe, ring, disk; a group, collection</i> , i. 35 <sup>a</sup> ; ii. 30 <sup>a</sup> ; iii. 5 <sup>a</sup> , 31 <sup>a</sup> ; iv. 23 <sup>b</sup> .	मसि ts. <i>lamp-black, a black powder used</i>
मणडलो ts. <i>the same</i> , iii. 23 <sup>b</sup> , 26 <sup>b</sup> .	
मणडव [°ण] <i>a hall, arbor</i> , i. 36 <sup>d</sup> .	
मन्तपड [मार्ते] <i>the sun</i> , iii. 3 <sup>14</sup> .	

- to paint the eyes*, ii. 7<sup>b</sup>; iii. 32<sup>b</sup>; iv. 14<sup>a</sup>.
- मह H. 4. 192. *to wish, long for.* mahijai, iii. 9<sup>c</sup>.
- महगिद [<sup>०</sup>हार्घिद] *praised*, i. 34<sup>33</sup>.
- महल्ल HD. 6. 143. *old, elder*, ii. 9<sup>1</sup>.
- महादेवी ts. *a great queen, queen-consort*, i. 28<sup>3</sup>.
- महाब्रह्मण [<sup>०</sup>ब्राह्मण] *a great Brāhmaṇa*, i. 20<sup>29</sup>.
- महामंस [<sup>०</sup>मांस] *dainty flesh, especially human flesh*, iv. 15<sup>a</sup>.
- महामेह [<sup>०</sup>च] *a great cloud*, iii. 3<sup>14</sup>.
- महाराज [<sup>०</sup>ज] *a great king*, i. 12<sup>3</sup>, 28<sup>2</sup>; ii. 0<sup>3</sup>, 1<sup>5</sup>, 6<sup>12</sup>, 9<sup>1</sup>, 42<sup>13</sup>, 16, 17, 19, 21; iii. 30<sup>2</sup>, 34<sup>9</sup>; iv. 18<sup>3</sup>, 21, 19<sup>60</sup>, 62, 20<sup>6</sup>.
- महावेजभन्ती [<sup>०</sup>वैजयन्ती] *a great banner of victory*, iii. 19<sup>a</sup>.
- महिभल [<sup>०</sup>हौतल] *the face of the earth, the earth*, iii. 14<sup>c</sup>.
- महिन्द्रवाल [<sup>०</sup>हेन्द्रपाल] *the king Mahendra-pāla*, i. 5<sup>b</sup>.
- महिसि ts. *a woman*, i. 7<sup>b</sup>, 22<sup>b</sup>, 25<sup>4</sup>.
- महिसी [<sup>०</sup>बी] *a buffalo-cow*, i. 19<sup>c</sup>.
- महो ts. *the earth*, ii. 22<sup>b</sup>.
- महोदल [<sup>०</sup>तल] *the surface of the earth, the earth*, i. 34<sup>34</sup>; ii. 10<sup>3</sup>.
- महु [<sup>०</sup>धु] *the spring*, ii. 5<sup>b</sup>, 6<sup>21</sup>; iv. 7<sup>d</sup>, 19<sup>66</sup>. mahūsava [<sup>०</sup>dhūtsava], *the spring festival*, i. 16<sup>3</sup>.
- महुर [<sup>०</sup>धुर] *sweet, charming*, i. 28<sup>2</sup>, 36<sup>d</sup>; iii. 1<sup>c</sup>.
- महुर- [मधुर-] *to become sweet.* mahu-rijai, ii. 26<sup>d</sup>.
- महुरिम- H. 2. 154. *sweetness, beauty*, ii. 2<sup>b</sup>.
- महूसव [महोत्सव] *a great festival*, i. 18<sup>d</sup>; iv. 9<sup>19</sup>, 21<sup>6</sup>.
- महेन्द्रजाल [<sup>०</sup>हेन्द्रदू] *jugglery*, ii. 44<sup>1</sup>.
- महोसह [<sup>०</sup>होष्ठ] *a great, efficacious herb*, iii. 20<sup>d</sup>.
- मा ts. *a prohibitive particle, not*, i. 20<sup>5</sup>, 11, 17, 42<sup>2</sup>; ii. 6<sup>7</sup>, 39<sup>a</sup>, 40<sup>4</sup>; iii. 8<sup>6</sup>, 21<sup>a</sup>, 32<sup>a</sup>; iv. 4<sup>1</sup>.
- माध्यही [<sup>०</sup>गदी] *the Māgadī style in poetry*, i. 1<sup>c</sup>.
- माण [<sup>०</sup>न] *pride, jealous anger*, i. 15<sup>b</sup>, 18<sup>a</sup>; iii. 30<sup>a</sup>.
- माणस [<sup>०</sup>नस] *mind, heart; name of a sacred lake*, ii. 6<sup>10</sup>, 50<sup>b</sup>; iii. 2<sup>d</sup>; iv. 23<sup>a</sup> (rosakasāamāṇasavatī [rosakaśāyamāṇasavatī], *having her mind affected by anger*).
- माणिङ [<sup>०</sup>क्ष] *a ruby*, i. 20<sup>36</sup>; iii. 15<sup>d</sup>; iv. 19<sup>66</sup>.
- माणिङ्गवरड [<sup>०</sup>क्षावरड] *name of a bard*, iii. 26<sup>2</sup>.
- माणिङ्गमाला [<sup>०</sup>क्षमाला] *name of a woman*, iv. 9<sup>10</sup>.
- माणिङ्गी [<sup>०</sup>निनी] *an angry, jealous woman*, ii. 50<sup>b</sup>; iii. 27<sup>d</sup>, 30<sup>a</sup>.
- माणुस [<sup>०</sup>नुक] *a man; mankind, the world of men*, i. 31<sup>b</sup>; ii. 25<sup>a</sup>; iii. 8<sup>1</sup>, 14<sup>d</sup>, 16<sup>2</sup>; iv. 23<sup>d</sup>.
- मादा [<sup>०</sup>व] *a mother*, i. 20<sup>25</sup>.
- मादुच्छभ fem. <sup>०</sup>chhiā. H. 2. 142. *a maternal uncle, fem. aunt*, i. 34<sup>10</sup>, 13.
- माढट [<sup>०</sup>त] *wind*, i. 16<sup>3</sup>.
- मालद [<sup>०</sup>ती] *a great-flowered jasmin*, iii. 2<sup>b</sup>.
- माला ts. *a garland, chaplet, row, string*, i. 20<sup>9</sup>; ii. 6<sup>b</sup>, 13<sup>b</sup>, 20<sup>a</sup>; iii. 18<sup>b</sup>; iv. 9<sup>10</sup>.

- मालिआ** [०का] *the same*, i. 11<sup>a</sup>, 17<sup>a</sup>; iii. 2<sup>b</sup>. + अव to loosen, take off. avamukka, i. 28<sup>a</sup>.
- मास** [०ष] *a weight of gold*, iii. 3<sup>18</sup>.
- मास** ts. *a month*, iv. 9<sup>d</sup>.
- माहप्प** [०हत्प] *majesty, dignity*, i. 9<sup>b</sup>.
- मिअङ्कु** [०ग्गा] *the moon*, ii. 42<sup>a</sup>; iii. 21<sup>a</sup>, 26<sup>d</sup>.
- मिअङ्कुमणि** [०ग्गा] *the moon-gem, supposed to ooze away under the moon's rays*, iv. 18<sup>36</sup>.
- मिअङ्कुलेहा** [०ग्गुलेहा] *name of a woman*, iv. 9<sup>c</sup>. •kadhā [०kathā], *the story of Mrgāñkalekhā, a poem of Apa-rājita*, i. 8<sup>3</sup>.
- मिअङ्कु** [०ट्ट] *a kind of drum*, i. 4<sup>a</sup>.
- मिट्टणा** [०मट्टन्य] *sweetness*, iii. 14<sup>c</sup>.
- मिधुणा** [०युन] *a pair, couple*, iii. 9<sup>a</sup>.
- मिल्** *to join, combine*. milido, ii. 6<sup>13</sup>. milidaṁ, i. 34<sup>31</sup>. miliḍassa, iii. 9<sup>a</sup>.
- मिलाणा** [०लान] *withered, faded*, ii. 6<sup>10</sup>.
- मिसा** [०धात्] *under the pretext of, in the disguise of*, i. 18<sup>c</sup>; iv. 22<sup>d</sup>.
- मिहुणा** [०युन] *a pair, couple*, i. 14<sup>c</sup>.
- मोल्** *to be closed*. milanta, i. 35<sup>d</sup>.
- + सम् *to close the eyes*. sammiliāṇam, iii. 7<sup>b</sup>.
- + समुद् *to become manifest*. samumilai, i. 31<sup>b</sup>; ii. 25<sup>a</sup>.
- सुउच्चन्द** [०चुकुन्द] *name of a tree*, iii. 25<sup>c</sup>.
- सुक्ख** [०ख] *foolish*, i. 18<sup>e</sup>.
- सुच्** *to loose, let go, quit*. muñcaha, i. 18<sup>a</sup>. muñcanto, ii. 50<sup>b</sup>; iii. 25<sup>c</sup>. muccantā, iii. 27<sup>b</sup>. mottūṇa, iii. 3<sup>d</sup>; iv. 13<sup>a</sup>. mukka, ii. 6<sup>10</sup>; iii. 34<sup>a</sup>. mukko, iii. 10<sup>a</sup>. mukkā, i. 29<sup>a</sup>, 31<sup>a</sup>.
- + उद् to loosen, shed. ummukka, iii. 28<sup>d</sup>.
- सुच्छा** [०च्छाँ] *fainting, swooning*, i. 35<sup>d</sup>.
- सुटि** [०ट्टि] *the clenched hand, fist*, i. 30<sup>a</sup>; iii. 19<sup>b</sup>.
- सुण** H. 4. 7. *to know, think, understand*. muñasi, iii. 8<sup>a</sup>. muniadi, i. 28<sup>a</sup>. muñido, ii. 48<sup>1</sup>.
- सुणाल** [०म] *fem. •li, •lia, a lotus-fibre*, ii. 6<sup>10</sup>, 11<sup>c</sup>; iii. 20<sup>a</sup>.
- सुता** [०स्ता] *a pearl, pearl-oyster*, i. 29<sup>d</sup>; iii. 3<sup>18</sup>.
- सुताहल** [०त्ताफल] *a pearl*, iii. 3<sup>18</sup>, 4<sup>a</sup>, 5<sup>a</sup>. •ttāṇa [०tva], *condition of being a pearl*, iii. 4<sup>1</sup>.
- सुताहलिल्ल** [०त्ताफलवत्] *abounding in, or consisting of pearls*, i. 4<sup>c</sup>; iv. 10<sup>a</sup>.
- सुति** [०त्ति] *release, final emancipation*, i. 24<sup>a</sup>.
- सुहा** [०हा] *a seal, stamp, token*, i. 33<sup>c</sup>; ii. 2<sup>a</sup>, 41<sup>a</sup>; iii. 9<sup>d</sup>.
- सुहिभ** [०दित] *sealed, closed*, i. 35<sup>d</sup>.
- सुज्ज** [०ज्ज] *foolish, innocent; charming, lovely*, i. 16<sup>b</sup>, 19<sup>d</sup>, 34<sup>3</sup>; ii. 26<sup>a</sup>; iv. 21<sup>a</sup>, 22<sup>a</sup>.
- सुल्ल** [०स्त्व] *price*, iii. 5<sup>b</sup>.
- सुह** [०ख] *fem. •muhi, face, mouth, opening; beginning with*, i. 13<sup>c</sup>, 20<sup>27, 30</sup>, 24<sup>a</sup>, 26<sup>a</sup>, 34<sup>a, 3</sup>; ii. 10<sup>b</sup>, 17<sup>b</sup>, 27<sup>b</sup>, 32<sup>d</sup>, 47<sup>b</sup>; iii. 9<sup>d</sup>, 21<sup>a</sup>, 22<sup>9</sup>, 25<sup>b</sup>, 28<sup>a</sup>, 33<sup>a</sup>, 34<sup>b, 9</sup>; iv. 23<sup>b</sup>.
- सुहर** [०खर] *noisy, tinkling*, ii. 32<sup>b</sup>, 34<sup>a</sup>.
- सुरेन्द्र** [०खेन्दु] *a moon-like face*, ii. 30<sup>d</sup>.

**मूल** ts. *root, ground*, i. 4<sup>b</sup>, 16<sup>c</sup>; ii. 2<sup>a</sup>, 24<sup>a</sup>; iv. 2<sup>1</sup>, 18<sup>30, 38</sup>.

**मृ** to die. *Caus.*, to kill. mudo, i. 20<sup>41</sup>. mārapijjā, ii. 5<sup>b</sup>.

**मृज** to purify, cleanse. majjidā, ii. 11<sup>c</sup>. मेल्ल् H. 4. 91. to loosen, emit, to be emitted. mellanti, iv. 22<sup>d</sup>.

**मेहला** [°खला] a girdle, flank of a mountain, i. 20<sup>a</sup>; ii. 32<sup>b</sup>; iii. 13<sup>a</sup>; iv. 7<sup>b</sup>.

**मोक्ष** [°क्ष] final emancipation; scattering, strewing, i. 22<sup>b</sup>, 24<sup>d</sup>; iv. 21<sup>1</sup>.

**मोत्तिभ** [मोत्तिक] a pearl, ii. 17<sup>a</sup>; iii. 4<sup>3</sup>, 20<sup>3</sup>, 27<sup>b</sup>. ḥtāna [°त्वा], condition of being a pearl, iii. 4<sup>b</sup>.

**मोदअ** [क्ष] sweetmeat, iii. 8<sup>1</sup>.

**मोर** [मूर्म] a peacock, iv. 14<sup>b</sup>.

**मोत्ति** [मौः] head, i. 11<sup>a</sup>; iv. 20<sup>2</sup>.

**मोहण** [°न] bewildering, one of the five arrows of Cupid; coitus, love, i. 2<sup>b</sup>, 32<sup>d</sup>; ii. 32<sup>d</sup>; iii. 26<sup>c</sup>.

**यद** who, which, what; that, when, because, in order that. jo, i. 6<sup>a</sup>, 19<sup>7</sup>, 21<sup>5</sup>, 34<sup>10</sup>; iii. 12<sup>a</sup>. jā, i. 8<sup>b</sup>, 19<sup>7</sup>; ii. 23<sup>b</sup>; iii. 15<sup>a</sup>; iv. 9<sup>6</sup>. jam, i. 13<sup>c</sup>, 19<sup>7, 8</sup>, 20<sup>27, 29</sup>, 21<sup>c</sup>, 25<sup>d</sup>, 26<sup>a, b, c</sup>, 29<sup>a</sup>, 34<sup>29, 36</sup>; ii. 3<sup>d</sup>, 6<sup>17</sup>, 7<sup>b</sup>, 8<sup>a</sup>, 11<sup>d</sup>, 27<sup>c</sup>, 28<sup>b</sup>, 46<sup>c</sup>, 47<sup>1</sup>; iii. 9<sup>c</sup>, 16<sup>2</sup>, 23<sup>b</sup>; iv. 4<sup>c</sup>, 9<sup>19</sup>, 18<sup>16, 23</sup>, 19<sup>57</sup>, 22<sup>a, b</sup>, 23<sup>d</sup>. jena, i. 18<sup>6</sup>, 20<sup>27</sup>, 34<sup>38</sup>; ii. 8<sup>d</sup>, 42<sup>21</sup>, 44<sup>2</sup>; iii. 16<sup>d</sup>, 34<sup>9</sup>; iv. 18<sup>21</sup>. jenam, i. 32<sup>a</sup>; iii. 13<sup>d</sup>. jīa, ii. 41<sup>d</sup>. jassa, i. 9<sup>b</sup>, 10<sup>b</sup>, 18<sup>2</sup>; iv. 3<sup>c</sup>, 20<sup>b</sup>. jissā, ii. 23<sup>a, d</sup>; iii. 22<sup>a</sup>. jassim, ii. 28<sup>c</sup>; iii. 10<sup>a</sup>. je, i. 19<sup>b, c</sup>, 20<sup>a</sup>; ii. 5<sup>a</sup>; iii. 17<sup>b</sup>, 24<sup>a</sup>; iv. 21<sup>a, b</sup>, 22<sup>a, b</sup>. jehi,

iii. 22<sup>d</sup>. jāṇam, i. 33<sup>c</sup>; iii. 11<sup>a</sup>; iv. 9<sup>b, c</sup>. jesum, ii. 5<sup>c</sup>.

**यन्त्र**- to restrain, regulate. jantia, iv. 17<sup>a</sup>.

**यम+** सम to restrain, bind, gather. samjamantī, i. 27<sup>c</sup>.

**या** to go, happen, be possible. jāsi, ii. 8<sup>d</sup>. jā, i. 21<sup>c</sup>, 30<sup>b, d</sup>; iv. 20<sup>b</sup>. jāmo, i. 22<sup>b</sup>. janti, iv. 9<sup>d</sup>. janti, ii. 31<sup>d</sup>.

+ पति to believe, trust. pattiāmi, ii. 6<sup>c</sup>.

**युज** to be proper, fit. jujjadi, i. 34<sup>39</sup>.

+ नि to appoint, use. niuñjāmi, i. 20<sup>14</sup>. niuñjiasi, i. 20<sup>13</sup>. niuttāo, iv. 9<sup>8</sup>.

+ उ to represent on the stage, act, perform; to use, employ. pauñjadha, i. 10<sup>1</sup>. pauñjaūm, i. 11<sup>b</sup>. pauñjiadi, i. 20<sup>26</sup>.

**रथ** [°थ] force, speed, ii. 31<sup>c</sup>, 39<sup>a</sup>.

**रथण** [°त्वा] a gem, jewel, i. 14<sup>a</sup>; ii. 18<sup>a</sup>.

**रथणि** [°त्वानि] night, ii. 11<sup>b</sup>.

**रथणिवल्लह** [°त्वानिवल्लभ] the lover of the night, the moon, which is also called rājā, i. 5<sup>a</sup>.

**रह** [°वि] the sun, i. 25<sup>b</sup>; iv. 2<sup>b</sup>, 3<sup>b</sup>.

**रह** [°ति] sexual pleasure; the wife of Cupid, i. 2<sup>b</sup>, 15<sup>b</sup>; ii. 2<sup>d</sup>; iv. 9<sup>c</sup>.

**रहरमण** [रति०] Cupid, iii. 19<sup>d</sup>.

**रजह** [रोद्ध] violent, wild, iv. 15<sup>a</sup>.

**रख्या** [°चा] guarding, iv. 9<sup>8</sup>. °ghara [°grha] a prison, iii. 34<sup>9</sup>; iv. 19<sup>27</sup>. °bhavaṇa [°na] the same, iv. 9<sup>6</sup>.

**रक्ष** to guard, watch. rakkhijae, i. 32<sup>c</sup>.

रच् to arrange, produce. राजा, iii. 30 <sup>a</sup> . राजा, ii. 20 <sup>a</sup> .	रस ts. sap, juice, flavor, desire, love, sentiment (in poetry), i. 12 <sup>b</sup> , 14 <sup>b</sup> , 24 <sup>d</sup> , 29 <sup>c</sup> ; ii. 11 <sup>a</sup> , <sup>1</sup> , 12 <sup>a</sup> ; iii. 10 <sup>c</sup> , 31 <sup>1</sup> , 33 <sup>a</sup> ; iv. 5 <sup>b</sup> .
+ वि to arrange, effect, perform, make. विराण्ति, i. 13 <sup>b</sup> ; iv. 17 <sup>b</sup> . विराणेनम्, ii. 44 <sup>b</sup> .	रसायन [°यन] an elixir of life, ii. 8 <sup>2</sup> .
रक्षा [°आ] a high-way, main road, i. 20 <sup>2</sup> , 32 <sup>2</sup> .	रह् + वि to quit, leave. विराहिदो, iii. 8 <sup>1</sup> .
रज् to be colored, pleased. Caus., to please, satisfy. रज्जाए, iii. 33 <sup>a</sup> . रज्जांति, iii. 6 <sup>b</sup> . रत्ता, ii. 50 <sup>c</sup> . रान्जेदि, i. 19 <sup>7</sup> .	रह [°ष] a carriage, i. 21 <sup>c</sup> , 25 <sup>b</sup> ; ii. 18 <sup>b</sup> , 34 <sup>a</sup> .
रण् to sound, tinkle. राणांता, ii. 32 <sup>a</sup> , 33 <sup>b</sup> . राणिए, ii. 47 <sup>a</sup> .	रहस् [°भस] impetuosity, i. 15 <sup>b</sup> ; ii. 44 <sup>b</sup> ; iii. 2 <sup>c</sup> .
रण्डा ts. a slut, whore, widow, i. 23 <sup>a</sup> ; iii. 8 <sup>1</sup> .	रहस्स [°स्य] secret, mystery, esoteric teaching, ii. 49 <sup>b</sup> , <sup>1</sup> , <sup>2</sup> .
रत् see रज्.	रहुउल [°घुकुल] the Raghu-family, i. 5 <sup>b</sup> .
रति [रात्रि] the night, iii. 7 <sup>a</sup> ; iv. 9 <sup>b</sup> .	राम् [°ग] passion; a melody, ii. 2 <sup>d</sup> . रामारामा [रागराजा], the king of melodies, the best musical mode, ii. 2 <sup>c</sup> .
रदण् [°ब] a gem, jewel, i. 20 <sup>18</sup> , 25 <sup>4</sup> , <sup>6</sup> ; iv. 19 <sup>65</sup> .	राम- [°जन] a king, i. 34 <sup>8</sup> ; iv. 18 <sup>18</sup> .
रदण्चयड [रबः] name of a bard, i. 16 <sup>2</sup> .	रामधुल [°ज्ञकुल] a royal family, court, i. 20 <sup>26</sup> , 27, 33.
रदणाभर [रबाकः] the ocean, iii. 3 <sup>18</sup> .	रामकेली [राजा] name of a woman, iv. 9 <sup>11</sup> .
रदि [°ति] sexual pleasure, ii. 49 <sup>2</sup> .	रामसुअ [°ज्ञाकु] a king-parrot, ii. 14 <sup>a</sup> .
रम् to rejoice at, have sexual intercourse with. रामामो, i. 22 <sup>b</sup> .	रामसेहर [ज्ञायेखर] the poet Rājaçekhara, i. 5 <sup>4</sup> , 10 <sup>a</sup> , 11 <sup>a</sup> .
+ वि to come to an end, to cease. विरामाउ, iv. 24 <sup>b</sup> .	राढा ts. lustre; name of a district in Bengal, i. 14 <sup>2</sup> .
रमण् ts. the hip and the loins, i. 30 <sup>b</sup> , 34 <sup>a</sup> ; ii. 23 <sup>c</sup> , 34 <sup>a</sup> ; iv. 7 <sup>b</sup> .	राहु ts. name of a demon, ii. 21 <sup>b</sup> .
रमणीज्ज [°णीय] pleasant, charming, i. 14 <sup>2</sup> , 20 <sup>7</sup> , <sup>8</sup> , 30 <sup>1</sup> ; iv. 5 <sup>1</sup> .	रिक्कोलो HD. 7. 7. a row, line, series, iii. 20 <sup>7</sup> .
रमणी ts. a lovely young woman, ii. 30 <sup>a</sup> .	रित्त [°त्त] empty, void, ii. 40 <sup>2</sup> . ऋत्तापा [°त्वा], indigence, iv. 24 <sup>b</sup> .
रमणीअ [°य] pleasant, charming, iii. 31 <sup>1</sup> .	रोह् [°ति] style, diction, i. 1 <sup>d</sup> .
रम् [°म्य] pleasing, agreeable, lovely, i. 23 <sup>d</sup> ; iv. 9 <sup>a</sup> , 16 <sup>a</sup> .	रोदि the same, i. 20 <sup>1</sup> .
रव् ts. a cry, yell, noise, sound, ii. 32 <sup>c</sup> , 33 <sup>b</sup> , 34 <sup>b</sup> ; iv. 15 <sup>a</sup> , 16 <sup>a</sup> , 17 <sup>b</sup> .	रच्चि [°चि] wish, passion, liking, iii. 14 <sup>d</sup> .
	रुद् [°ष्ट] angry, i. 36 <sup>d</sup> .
	रह् [°ढ] the god Giva, i. 4 <sup>b</sup> .

रुप [रुप] silver, i. 4 <sup>b</sup> .	लक्ष्य [०८४] aim, mark, ii. 41 <sup>d</sup> .
रुद्ध + अधि to ascend. ahirūḍhāe, ii. 29 <sup>21</sup> .	लक्ष्य to see, behold. lakhijjae, i. 16 <sup>a</sup> . lakhiadi, iii. 10 <sup>1</sup> .
+ आ to ascend, obtain. Caus., to raise, place; to plant. āruhia, iv. 9 <sup>18</sup> . ārūḍham, i. 9 <sup>b</sup> . ārovidā, ii. 42 <sup>29</sup> . ārovidavvā, ii. 29 <sup>6</sup> .	लग्गा to adhere, cling to, to follow, elapse. laggaī, ii. 25 <sup>b</sup> . lagga, i. 16 <sup>c</sup> , 26 <sup>a</sup> . laggā, i. 22 <sup>b</sup> ; ii. 6 <sup>15</sup> . laggam, ii. 24 <sup>a</sup> . laggassa, i. 20 <sup>30</sup> . laggehi, i. 16 <sup>d</sup> .
+ उ to develop, rise, grow. parūḍha, iii. 9 <sup>2</sup> . parūḍhe, iii. 8 <sup>4</sup> .	लक्ष्मा ts. name of Ceylon and its capital, i. 17 <sup>a</sup> , 20 <sup>a</sup> .
रुहर [०८५] blood, iv. 19 <sup>a</sup> .	लक्ष्मिः- [०८८] youth, freshness, ii. 24 <sup>d</sup> .
रुष्टि ts. growth, natural production, custom or habit (which, according to a well-known saying, prevails even over precept), ii. 27 <sup>d</sup> .	लक्ष्मि to leap, jump over. laṅghaanti, ii. 31 <sup>c</sup> .
रुप [०८] form, figure, beauty, i. 29 <sup>2</sup> , 31 <sup>a</sup> , 34 <sup>17</sup> ; ii. 12 <sup>b</sup> , 49 <sup>1</sup> ; iii. 9 <sup>b</sup> ; iv. 9 <sup>a</sup> , 14 <sup>b</sup> , 20 <sup>a</sup> .	लक्ष्मि- [०८८] mounting, transgressing, ii. 27 <sup>a</sup> .
रे a vocative particle, ho, i. 18 <sup>3</sup> .	लक्ष्मी [०८८] success, splendor, the goddess of fortune, i. 20 <sup>36</sup> , 33 <sup>b</sup> , 34 <sup>38</sup> ; ii. 22 <sup>b</sup> , 25 <sup>b</sup> , 28 <sup>d</sup> , 41 <sup>6</sup> , 48 <sup>b</sup> ; iii. 18 <sup>a</sup> , 22 <sup>a</sup> , 26 <sup>1</sup> ; iv. 19 <sup>66</sup> .
रेणु ts. dust, i. 29 <sup>4</sup> .	लक्ष्मण [लाज्जन] the (moon) mark, or spot on the moon, iii. 32 <sup>b</sup> .
रेह H. 4. 100. to shine, appear beautiful. rehaī, ii. 16 <sup>b</sup> . rehae, ii. 23 <sup>b</sup> .	लक्ष्मणमध [लाज्जनमृग] the spot on the moon, which is held to resemble a deer, iii. 31 <sup>b</sup> .
रेहा shine, beauty (K, ii. 41 <sup>c</sup> çobhā), ii. 41 <sup>c</sup> , 49 <sup>1</sup> ; iv. 20 <sup>a</sup> .	लज्जित [लाज्जित] marked, furnished with, ii. 7 <sup>b</sup> .
रेहा [०८६] line, streak, ii. 37 <sup>b</sup> ; iv. 12 <sup>a</sup> ,	लटुभ HD. 7. 26. charming, iii. 18 <sup>d</sup> .
रोमञ्च [०८७] horripilation, iv. 22 <sup>d</sup> .	लटुटि [यष्टि] a stick, stem, stalk; liana; a string of pearls adorned with a gem; anything thin or slender (at the end of compounds after words meaning body), ii. 6 <sup>22</sup> , 10 <sup>a</sup> , 24 <sup>d</sup> , 41 <sup>a</sup> ; iii. 2 <sup>a</sup> , 5 <sup>b</sup> , 18 <sup>b</sup> ; iv. 19 <sup>64</sup> .
रोमञ्चित [०८७] with the hair erect, thrilled, ii. 46 <sup>d</sup> .	लप्पह [प्लक्षण] soft, smooth, fine, charming, iii. 28 <sup>b</sup> ; iv. 8 <sup>a</sup> . lañhaa, the same, ii. 24 <sup>c</sup> .
रोस [०८] anger, wrath, ii. 47 <sup>4</sup> ; iv. 23 <sup>a</sup> .	
रोसाण- H. 4. 105. to polish. rosāñiam, ii. 12 <sup>b</sup> ; iii. 22 <sup>b</sup> .	
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लअ [०८] time in music, iv. 12 <sup>b</sup> , 17 <sup>a, b</sup> .	
लआ [०८८] a creeper, creeping plant, i. 28 <sup>b</sup> , 34 <sup>a</sup> ; ii. 1 <sup>d</sup> , 9 <sup>d</sup> , 11 <sup>c</sup> ; iii. 27 <sup>b</sup> .	
लक्ष्य [०८] one hundred thousand, iii. 4 <sup>5</sup> .	

લદા [°તા] <i>a creeper, creeping plant</i> , i. 16 <sup>3</sup> , 34 <sup>39</sup> .	લાવણ્ય [°શય] <i>beauty, loveliness</i> , i. 32 <sup>a</sup> ; ii. 3 <sup>a</sup> ; iii. 1 <sup>c</sup> , 19 <sup>a</sup> , 20 <sup>10</sup> .
લપ + આ <i>to speak.</i> alaviadi, i. 4 <sup>11</sup> .	લાસ [°સ્વ] <i>dancing, dance</i> , iv. 10 <sup>a</sup> .
+ ઉદ્ to <i>speak, say.</i> ullavidam, iv. 18 <sup>17</sup> .	લાહ [°મ] <i>gaining, obtaining</i> , i. 12 <sup>a</sup> .
લભ <i>to take, get, obtain. Caus., to cause to take, to give.</i> lahaï, iv. 3 <sup>b</sup> . lahadî, i. 20 <sup>27, 29</sup> . lahanti, iii. 13 <sup>d</sup> . laha, i. 20 <sup>29</sup> . lahasu, iv. 19 <sup>c</sup> . lahadu, iii. 20 <sup>10</sup> . lahejja, iii. 33 <sup>b</sup> . lahantî, ii. 31 <sup>b</sup> . labbhâï, iv. 23 <sup>d</sup> . laddha, i. 20 <sup>14</sup> . laddhâ, iv. 23 <sup>b</sup> . laddham, ii. 1 <sup>c</sup> ; iv. 22 <sup>c</sup> . lambhio, ii. 44 <sup>c</sup> . lambhido, iii. 20 <sup>16</sup> . lambhiâ, ii. 13 <sup>a</sup> .	લિખ્ય to <i>write, engrave, paint.</i> lihal, ii. 40 <sup>b</sup> . lihijjaï, i. 27 <sup>c</sup> . lihido, ii. 8 <sup>3</sup> .
+ વિ <i>to engrave, paint.</i> vilihium, i. 30 <sup>d</sup> .	+ વિ to <i>embrace.</i> alîngasu, i. 34 <sup>22</sup> .
+ સમા <i>to touch, anoint.</i> samâlambha-nâo, ii. 11 <sup>1</sup> .	લિંગ to <i>lick, grind, rub.</i> lidha, i. 16 <sup>a</sup> .
લમ્બ <i>to hang down.</i> lambijjanta, iii. 27 <sup>b</sup> .	+ વિ to <i>lick, to delight in.</i> vilihantu, i. 1 <sup>d</sup> .
+ અવ <i>to resort to, partake in.</i> avalambedi, i. 20 <sup>9</sup> .	લોલા <i>ts. play, sport, beauty, ease, grace,</i> i. 34 <sup>38</sup> , 36 <sup>a</sup> ; ii. 30 <sup>d</sup> , 37 <sup>a</sup> ; iii. 3 <sup>9</sup> ; iv. 4 <sup>b</sup> , 7 <sup>a</sup> , 17 <sup>b</sup> . lilaghara [°gr̥ha], a pleasure-house, iii. 27 <sup>d</sup> . lilâvâna [°na], a pleasure-garden, iv. 2 <sup>6</sup> . lilôjjâna [°dyâna], the same, iii. 22 <sup>6</sup> .
+ આ <i>to support.</i> alambia, i. 26 <sup>b</sup> .	લોલાઇઅ [°ધિત] <i>play, sport</i> , ii. 34 <sup>a</sup> .
લમ્બ ts. <i>hanging down</i> , i. 20 <sup>10</sup> .	લુણદ to <i>rob, plunder.</i> lunṭijjantî, iii. 20 <sup>3</sup> . lunṭia, iii. 11 <sup>b</sup> .
લમ્બત્યણો [°સ્તનો] <i>a woman with large, pendulous breasts</i> , i. 20 <sup>7</sup> .	લુપ + વિ to <i>tear off.</i> vilutta, ii. 24 <sup>3</sup> .
લમ્બ ts. <i>attainment, obtaining</i> , ii. 28 <sup>c</sup> ; iii. 15 <sup>b</sup> .	લુમ્બો HD. 7. 28. <i>a creeping plant, liana</i> , i. 32 <sup>2</sup> .
લસ <i>to appear, come to light.</i> lasia, ii. 49 <sup>b</sup> .	લેહ [°ખ] <i>a letter, writing</i> , ii. 6 <sup>17, 20</sup> .
+ વિ <i>to shine, become manifest.</i> vilasaï, i. 36 <sup>d</sup> ; ii. 48 <sup>b</sup> .	લેચા [°ખા] <i>a line, streak, the moon's crescent</i> , ii. 20 <sup>a</sup> , 41 <sup>b</sup> , 43 <sup>5</sup> ; iv. 9 <sup>9</sup> .
લહું [°ચુ] <i>quickly, easily</i> , iii. 11 <sup>d</sup> ; iv. 19 <sup>39</sup> .	લોઅ [ક] <i>the world, mankind, men</i> , ii. 50 <sup>a</sup> ; iii. 9 <sup>d</sup> ; iv. 18 <sup>b</sup> .
લા H. 4. 238. <i>to put on.</i> lenti, i. 13 <sup>b</sup> .	લોભણ [°ચન] <i>an eye</i> , i. 26 <sup>a</sup> , 35 <sup>d</sup> ; ii. 3 <sup>a</sup> , 50 <sup>a</sup> ; iii. 8 <sup>4</sup> , 16 <sup>a</sup> , 19 <sup>a</sup> , 21 <sup>b</sup> .
લાઆ [°જા] <i>parched or fried grain</i> , iv. 21 <sup>1</sup> .	લોટુ H. 4. 146. <i>to sleep; to roll on the ground.</i> lotṭai, ii. 4 <sup>b</sup> .
લાડદેસ [°ટદેશ] <i>name of a country, part of Gujarat</i> , iv. 18 <sup>18, 28</sup> .	

लोटूण *rolling on the ground.* racchā-  
lotṭanī, street-walker, strumpet,  
i. 20<sup>28</sup>.

लोत ts. *shaking, quivering,* i. 36<sup>c</sup>.

लोह ts. *copper,* i. 20<sup>9</sup>.

व see छ.

वभ [पद] *foot,* iii. 3<sup>9</sup>.

वभंस [‘यस्य] *fem.* °mśī, *friend, companion,*  
ii. 13<sup>a</sup>.

वभगा [‘चन] *voice, speech, words,* i. 19<sup>2, 3</sup>,  
20<sup>29</sup>, 21<sup>5</sup>; ii. 42<sup>20</sup>.

वभगा [‘दन] *face,* ii. 11<sup>d</sup>, 18<sup>b</sup>, 29<sup>21</sup>, 42<sup>a</sup>;  
iii. 32<sup>a</sup>; iv. 6<sup>b</sup>.

वभस्स [‘यस्य] *fem.* °ssī, *friend, companion,*  
i. 20<sup>17</sup>, 25<sup>3</sup>; ii. 6<sup>2, 13</sup>, 11<sup>1</sup>, 29<sup>4, 16</sup>,  
43<sup>11</sup>, 47<sup>1</sup>; iii. 2<sup>1, 2</sup>, 3<sup>4</sup>, 8<sup>2</sup>, 12<sup>3</sup>, 20<sup>b</sup>;  
iv. 2<sup>6</sup>, 5<sup>d</sup>, 18<sup>34</sup>, 20<sup>12</sup>, 21<sup>1</sup>.

वंस [‘श] *family, flute,* i. 4<sup>7</sup>, 18<sup>9</sup>.

वंसरोभणा [‘शरोचना] *bamboo-manna, Ta-*  
*basheer (whose lustre is similar*

*to that of the opal),* iii. 4<sup>a</sup>.

वच् *to speak, call.* vuccāmi, i. 34<sup>15</sup>.

वच्छ [वृक्ष] *a tree,* ii. 44<sup>a</sup>.

वच्छ- [‘क्षस] *the breast, bosom,* iii. 19<sup>b</sup>.

वच्छा [‘त्सा] *a girl, young woman,* iv.  
19<sup>19, 32, 44</sup>.

वच्छोम *name of a town, the capital of*  
*Kuntala, according to the com-*

*mentaries, Vidarbha,* i. 25<sup>5</sup>.

वच्छोमी *the Vāidarbī style in poetry,*  
i. 1<sup>c</sup>.

वज्ज् *to deceive, dupe.* vañcio, ii. 8<sup>a</sup>.

वज्वरणा [‘ना] *fraud,* iii. 34<sup>7</sup>.

वड [‘ट] *the fig-tree,* iv. 18<sup>30, 38</sup>.

वद्दसावित्तो [‘टसावित्तो] *the divinity fancied*

*to be in the Vaṭa-tree during the*  
*Vatasāvitrivrata, an observance*  
*among women on the day of the*  
*full moon of Jyāistha,* iv. 9<sup>18</sup>.

वहृत्तग [वहृत्व] HD. 7. 29. *growth,* iv. 3<sup>a</sup>.

वहृण [‘र्धन] *growth, increase,* ii. 29<sup>13</sup>.

वहृवध [वर्धापक] *fem.* °viā, *congratulating,*  
i. 16<sup>1</sup>.

वहृद्गि- [वहृद्धि] H. 2. 154. *growth, length,*  
i. 34<sup>c</sup>.

वण [‘न] *a forest,* i. 17<sup>b</sup>, 18<sup>18</sup>; ii. 50<sup>a</sup>.

वर्ण [‘र्ण] *color, beauty,* i. 14<sup>2</sup>; ii. 7<sup>b</sup>,  
41<sup>c</sup>.

वर्णणा [‘र्णन] *description, praise,* ii. 1<sup>a</sup>;  
iii. 30<sup>2</sup>.

वर्णिआ [‘र्णिका] *a color, paint,* i. 4<sup>6</sup>.

वत्ता [वाती] *tidings, news,* iv. 9<sup>2</sup>.

वत्यु [‘स्तु] *an object,* iii. 31<sup>1</sup>.

वद् *Caus., to cause to sound, to play.*  
vāīa, iv. 16<sup>a</sup>.

वदो [‘ती] *the suffix vati,* iv. 9<sup>12</sup>.

वन्द् *to salute, pay homage to, to wor-*  
*ship.* vandidum, i. 36<sup>1</sup>. vandia-  
di, i. 20<sup>33</sup>.

वम्मह [मन्मथ] H. 1. 242. *Cupid,* ii. 3<sup>d</sup>,  
18<sup>b</sup>, 39<sup>b</sup>; iii. 11<sup>c</sup>. Cp. मम्मध.

वर ts. *best, excellent; a boon, favor;*  
*a bridegroom,* i. 1<sup>b</sup>, 12<sup>b</sup>; ii. 17<sup>a</sup>;  
iv. 19<sup>5</sup>.

वरिटु [‘ष्ठ] *best, most excellent, preemi-*  
*nent,* ii. 11<sup>d</sup>; iii. 2<sup>c</sup>.

वरिल्ल *a cloth, garment,* ii. 36<sup>a</sup>; iii. 3<sup>c</sup>,  
22<sup>4</sup>; iv. 7<sup>b</sup>.

वरिस [वर्ष] *rain; a year,* i. 20<sup>41</sup>; iv. 24<sup>b</sup>.

वरिसधर [वर्ष°] *a eunuch,* iii. 34<sup>8</sup>.

वरिसि- [‘र्षिन] *raining,* iii. 3<sup>11</sup>.

वर्ण- to describe, praise. vannemi, ii.	वसुहा [०धा] the earth, i. 25 <sup>a</sup> .
32 <sup>a</sup> . vanna, i. 18 <sup>14</sup> . vanniasi, i. 20 <sup>10</sup> . vannido, i. 8 <sup>1, 3</sup> . vannidā, ii. 24 <sup>2</sup> ; iii. 26 <sup>1</sup> .	वह् to bear, carry. vahanti, i. 19 <sup>a</sup> . vahanto, i. 18 <sup>2</sup> .
वल् to turn round, surround; appear. valanta, iii. 27 <sup>d</sup> . valia, i. 30 <sup>a</sup> ; ii. 24 <sup>a</sup> ; iii. 2 <sup>c</sup> .	+ समुद् the same. samuvvahadi, i. 20 <sup>27</sup> .
वलभ [०ष] a bracelet; a circle, i. 25 <sup>d</sup> ; ii. 9 <sup>b</sup> , 16 <sup>a</sup> , 32 <sup>c</sup> ; iii. 13 <sup>a</sup> , 18 <sup>a</sup> , 27 <sup>a</sup> , 32 <sup>b</sup> ; iv. 7 <sup>c</sup> .	वांts. or, i. 18 <sup>b, 10, 18</sup> , 20 <sup>40</sup> , 30 <sup>2</sup> ; ii. 27 <sup>a</sup> ; iii. 20 <sup>16, 17</sup> ; iv. 18 <sup>36</sup> .
वलद्धभ [०यित] surrounded, encircled; bowed, curved, i. 33 <sup>d</sup> ; iii. 19 <sup>b</sup> ; iv. 20 <sup>d</sup> .	वा to blow. vāanti, i. 17 <sup>d</sup> .
वलहो [०भी] the sloping roof, i. 36 <sup>a</sup> .	+ निस Caus., to blow out. nivvāvido, iii. 22 <sup>4</sup> .
वल्ली a fold of skin on the belly, ii. 1 <sup>b</sup> .	वाऽ [०त] wind, i. 15 <sup>d</sup> .
वल्लह [०भ] dear, beloved; lover, husband, i. 18 <sup>a</sup> , 19 <sup>b</sup> , 34 <sup>c</sup> ; ii. 6 <sup>23</sup> , 29 <sup>21</sup> .	वाभगा [०दन] sounding, playing, iv. 18 <sup>a</sup> .
वल्लहराअ [०भराज] name of a king, i. 34 <sup>8</sup> .	वाणीts. speech, voice, i. 1 <sup>b</sup> , 20 <sup>7</sup> .
वल्लीts. a creeping, winding plant, ii. 35 <sup>b</sup> .	वाद [०त] wind, i. 32 <sup>2</sup> .
वस to dwell. vasai, iv. 20 <sup>c</sup> .	वामts. left, i. 20 <sup>15</sup> , 28 <sup>4</sup> .
+ नि to dwell, stay. nivasai, ii. 49 <sup>b</sup> .	वामगा [०न] a dwarf, pigmy, iii. 34 <sup>8</sup> .
वस+नि to put on, wear; to attire. niatthā, ii. 14 <sup>a</sup> . nivasam, i. 26 <sup>c</sup> .	वारभ [०क] a vessel, cup, iv. 10 <sup>b</sup> , 13 <sup>a</sup> .
वस [०श] influence; used in the instrumental case with the sense, on account of, i. 31 <sup>a</sup> , 36 <sup>c</sup> ; ii. 31 <sup>c</sup> ; iv. 18 <sup>a, b</sup> .	वारि�ts. water, iv. 6 <sup>b</sup> , 8 <sup>c</sup> .
वसन्त ts. the spring, i. 12 <sup>8</sup> , 13 <sup>d</sup> , 18 <sup>14</sup> ; ii. 1 <sup>3</sup> .	वारुणts. consisting of water, iv. 13 <sup>b</sup> .
वसन्तसेणा [०ना] name of a woman, iv. 9 <sup>8</sup> .	वारुणीts. spirituous liquor, iii. 14 <sup>a</sup> ; iv. 6 <sup>b</sup> .
वसुंधरा ts. 1. the earth, i. 16 <sup>3</sup> . 2. name of the wife of the Vidūsaka, i. 20 <sup>34</sup> .	वालो [०पा०] edge, i. 15 <sup>a</sup> .
	वास+परि to make fragrant. parivāsia, iv. 5 <sup>c</sup> .
	वासts. dwelling, abode, ii. 3 <sup>b</sup> ; iii. 22 <sup>1</sup> .
	वास [०या०] the poet Vyāsa, i. 1 <sup>a</sup> .
	वासरts. the day, i. 35 <sup>a</sup> ; ii. 2 <sup>d</sup> ; iv. 9 <sup>d</sup> .
	वाहि- [०हिन] fem. ohinī, bearing, carrying, iv. 9 <sup>10</sup> .
	वि, after anusvāra fi, [अपि] though, also, cp. kim. vi, i. 4 <sup>6, 9</sup> , 7 <sup>a</sup> , 8 <sup>a</sup> ,

- 13<sup>c</sup>, 16<sup>d</sup>, 2, 18<sup>6</sup>, 20<sup>d</sup>, 7, 8, 10, 13, 14, 39,  
24<sup>a</sup>, 25<sup>b</sup>, 27<sup>c</sup>, 28<sup>2</sup>, 3, 4, 5, 8, 30<sup>1</sup>, 31<sup>a, b</sup>,  
33<sup>c</sup>, 34<sup>13, 30, 32, 34</sup>, 36<sup>1</sup>; ii. 1<sup>2</sup>, 5<sup>c</sup>, 6<sup>13, 25</sup>,  
8<sup>d</sup>, 10<sup>4</sup>, 18<sup>a, b</sup>, 23<sup>c</sup>, 25<sup>a, b</sup>, 28<sup>3</sup>, 29<sup>10</sup>,  
41<sup>3, 5</sup>, 42<sup>a, b, 11, 15</sup>, 45<sup>a</sup>, 46<sup>1</sup>, 47<sup>c</sup>, 48<sup>a, b</sup>,  
49<sup>1</sup>; iii. 1<sup>b, d</sup>, 3<sup>c, 4</sup>, 4<sup>9</sup>, 8<sup>b, 4</sup>, 9<sup>a</sup>,  
15<sup>c</sup>, 20<sup>3</sup>, 33<sup>a</sup>; iv. 1<sup>b</sup>, 6<sup>d</sup>, 9<sup>2</sup>, 16<sup>a</sup>,  
18<sup>17, 21, 22, 25, 31</sup>, 19<sup>2, 9, 30, 60</sup>, 20<sup>3, 6</sup>, 22<sup>2</sup>,  
23<sup>1</sup>. pi. i. 1<sup>b</sup>, 4<sup>12</sup>, 10<sup>a</sup>, 13<sup>1</sup>, 16<sup>1</sup>,  
18<sup>16</sup>, 19<sup>6</sup>, 20<sup>16, 20</sup>, 22<sup>a</sup>, 24<sup>5</sup>, 25<sup>a, 4</sup>,  
34<sup>c</sup>, 35<sup>b, c</sup>; ii. 1<sup>a</sup>, 11<sup>1, 2</sup>, 27<sup>c</sup>, 28<sup>d</sup>,  
39<sup>a</sup>, 42<sup>17</sup>, 46<sup>a</sup>, 48<sup>2</sup>; iii. 2<sup>1</sup>, 3<sup>15</sup>, 9<sup>c</sup>,  
12<sup>c</sup>, 13<sup>c</sup>, 14<sup>c</sup>, 15<sup>b</sup>, 16<sup>c, 2</sup>, 32<sup>a</sup>; iv. 2<sup>a</sup>,  
4<sup>c</sup>, 9<sup>c</sup>, 12, 14.
- विअ** [व॒ि] *as, like*, i. 1<sup>d</sup>, 4<sup>2, 16</sup>, 18<sup>15</sup>,  
20<sup>d, 7, 9, 13, 30, 43</sup>; ii. 6<sup>10, 19</sup>, 11<sup>6</sup>, 40<sup>5</sup>,  
45<sup>b</sup>; iii. 2<sup>1</sup>, 8<sup>4</sup>, 10<sup>1</sup>, 19<sup>2</sup>, 20<sup>19</sup>; iv. 2<sup>11</sup>.
- Cp. व्य.*
- विअङ्गल्ल** [°चक्किल] *a kind of jasmin*, i.  
19<sup>d</sup>.
- विअक्षरण** [°चक्षण] *circumspect, wise, clever*,  
i. 20<sup>1</sup>.
- विअक्षरणा** [°चक्षणा] *name of the queen's  
female servant*, i. 18<sup>6</sup>, 19<sup>5</sup>, 20<sup>1, 4</sup>,  
34<sup>35</sup>; ii. 6<sup>4, 13, 14, 17</sup>, 10<sup>3</sup>, 11<sup>4</sup>, 41<sup>8</sup>,  
42<sup>2</sup>, 43<sup>8</sup>, 50<sup>3</sup>.
- विअङ्गु** [°दाच्च] *clever, experienced*, ii.  
29<sup>13</sup>.
- विअप्प** [°कन्प] *doubt, hesitation, suspicion*, iii. 10<sup>a</sup>.
- विअभिद** [°जृभित] *gaping, opening, dis-  
play, machination*, iv. 18<sup>34</sup>.
- विअलिद** *see गल् + वि.*
- विअसङ्ग** *see कस + वि.*
- विआर** [°चार] *consideration*, ii. 6<sup>8</sup>.
- विआल** [°काल] *evening*, ii. 50<sup>4</sup>.
- विअोअ** [योग] *separation, absence*, ii.  
9<sup>c</sup>.
- विक्रम** [°क्रम] *force, prowess, valor*, i.  
14<sup>2</sup>.
- विक्खम** [°क्षम] *an interlude between the  
acts of a drama*, i. 6<sup>b</sup>.
- विक्खरण** [Marāthī विखरण] *to scatter*,  
ii. 35<sup>b</sup>.
- विचित्र** [°त्र] *various*, iii. 27<sup>b</sup>; iv. 11<sup>a</sup>, 20<sup>c</sup>.  
°॒त्ताना [°त्वा] *variety, strikingness*,  
iii. 31<sup>1</sup>. °॒दा [°ता] *the same*, i. 20<sup>1</sup>;  
iii. 4<sup>6</sup>.
- विच्छाअ-** [°य-] *to make pale, outshine*.  
vicchāanto, ii. 30<sup>a</sup>.
- विच्छेअ** [°द] *interruption*, ii. 39<sup>a</sup>.
- विच्छोल-** H. 4. 46. *to cause to quiver*.  
viccholanto, ii. 30<sup>b</sup>.
- विजाइ-** [°यिन] *victorious*, iv. 4<sup>d</sup>.
- विजुल्लेह-** [°द्युल्लेह-] *to act as lightning*.  
vijjullehāidam, ii. 40<sup>3</sup>.
- विटालि-** H. 4. 422. *fem. °॒लिं, polluting*,  
i. 18<sup>8</sup>.
- विडम्ब** ts. *deception, fraud*, ii. 28<sup>a</sup>.
- विडम्बणा** [°ना] *disguise, imitation, mockery*, iii. 12<sup>2</sup>, 33<sup>b</sup>.
- विडव** [°टप] *a branch, bush, thicket*, i.  
19<sup>b</sup>; ii. 43<sup>2, 12</sup>.
- विड्वर** [°द्वृ] *name of a mountain or  
country from which the Vāridūrya  
jewel is brought*, i. 34<sup>18</sup>.
- विणाडिद** *see णाड + वि.*
- विणा** [°ना] *without*, i. 18<sup>18</sup>, 20<sup>36</sup>.
- विणास** [°नाश] *destruction*, iv. 24<sup>a</sup>.
- विष्वेदि** *see ज्ञा + वि.*
- वित्तिआर** [वृत्तिकार] *a commentator*, ii.  
32<sup>2</sup>.

वित्तर [°स्त्र] <i>extension, minute details</i> , i. 34 <sup>a</sup> ; ii. 32 <sup>2</sup> ; iv. 3 <sup>a</sup> , 18 <sup>9</sup> .	विलासिणी [°नी] <i>a coquettish woman, a woman</i> , iv. 14 <sup>a</sup> .
वित्त्यस्ता [°स्तोर्ण] <i>large, wide</i> , ii. 23 <sup>b</sup> .	विलुप्त see लुप्त + वि.
विद्+नि <i>to tell, announce</i> . nivedemi, ii. 10 <sup>6</sup> ; iv. 18 <sup>4</sup> . nivedehi, i. 34 <sup>3</sup> . nivedaissadi, ii. 29 <sup>1</sup> . nivediadi, ii. 22 <sup>1</sup> . nivedidam, i. 16 <sup>4</sup> ; iv. 19 <sup>17</sup> .	विलेवण [°पन] <i>ointment, unguent, cosmetic</i> , i. 30 <sup>1</sup> .
विन्दुरिल्ल [?] <i>resplendent? tinkling?</i> [K, ujjvala; J, mañjughoṣa; R, vidrāṇa; U, vistāravat; in the Bāla-rāmāyaṇa, translated vyatikara, sadṛça, and miçra], ii. 31 <sup>b</sup> .	विलोअण [°चन] <i>an eye</i> , iii. 22 <sup>c</sup> .
विमलम् [विप्] <i>separation</i> , iv. 2 <sup>b</sup> .	विलोल ts. <i>rolling, unsteady</i> , ii. 32 <sup>c</sup> .
विभवम् [भम्] <i>perturbation, flurry of mind caused by love, amorous play</i> , i. 2 <sup>a</sup> , 16 <sup>3</sup> ; ii. 3 <sup>b</sup> ; iii. 12 <sup>a</sup> , 32 <sup>a</sup> .	विवरोत्ति [परोत्ति] <i>inverted</i> , ii. 16 <sup>b</sup> .
विभमलेहा [°भमलेखा] <i>name of the queen; name of a woman</i> , i. 16 <sup>1</sup> ; iv. 9 <sup>1</sup> , 19 <sup>44</sup> .	विवाह ts. <i>marriage</i> , iv. 18 <sup>28, 32</sup> , 19 <sup>17, 39, 44</sup> , 20 <sup>6</sup> , 21 <sup>6</sup> .
विभमवन्ति [°भमवत्] <i>fem. °vai, whirling round, swinging</i> , i. 21 <sup>b</sup> .	विश्वा+अनुप्र to enter. anuppavittho, iv. 18 <sup>3</sup> .
विभमसेणा [°भमसेना] <i>name of a woman</i> , iv. 9 <sup>3</sup> .	+उप to sit down. uvavisa, iv. 19 <sup>6, 60</sup> . uvavisadu, i. 24 <sup>2</sup> ; ii. 29 <sup>16</sup> . uvavisia, i. 34 <sup>3</sup> ; ii. 41 <sup>2</sup> .
विमाण [°न्] <i>a car, vehicle</i> , i. 34 <sup>27</sup> ; ii. 31 <sup>b</sup> ; iv. 19 <sup>55</sup> .	+नि to enter, fix. Caus., to fix, apply, place, arrange. niviṭṭha, i. 21 <sup>b</sup> ; iii. 12 <sup>a</sup> . niviṭṭhā, iii. 2 <sup>d</sup> . nivesaanti, ii. 36 <sup>b</sup> . nivesaanti, i. 27 <sup>a</sup> . nivesiā, ii. 15 <sup>a</sup> . nivesiām, ii. 18 <sup>a</sup> . nivesidāo, iv. 9 <sup>9</sup> .
विरभग्या, °ग्या [°चन] <i>arrangement, dressing, embellishment</i> , i. 20 <sup>9</sup> ; ii. 28 <sup>a</sup> .	+प्र to enter. Caus., to introduce. pavisamha, iii. 20 <sup>5, 11</sup> . pavisia, iii. 34 <sup>9</sup> . paviṭṭhā, iii. 2 <sup>d</sup> . paviṭṭhāe, iv. 18 <sup>12</sup> . pavesaa, i. 21 <sup>7</sup> .
विरह ts. <i>separation</i> , i. 35 <sup>c</sup> ; ii. 42 <sup>5</sup> .	विस [°ष] <i>poison</i> , iii. 20 <sup>a</sup> .
विरहि- [°हिन्] <i>fem. °hiṇī, separated from the lover or mistress</i> , i. 20 <sup>c</sup> ; ii. 2 <sup>c</sup> .	विसअ [°घ्य] <i>an object, matter; range, reach</i> , i. 24 <sup>5</sup> ; ii. 8 <sup>d</sup> .
विलास ts. <i>coquetry, grace, beauty</i> , ii. 40 <sup>a</sup> ; iii. 31 <sup>a</sup> .	विसदृश H. 4. 176. to burst open, be expanded, ii. 4 <sup>b</sup> .
	विसहर [°घधर] <i>a snake</i> , iii. 20 <sup>a</sup> .
	विसारि- [°रिन्] <i>fem. °riṇī, wandering about</i> , iv. 19 <sup>66</sup> .
	विसुद्ध [°सुच्च] <i>correct, accurate</i> , iv. 12 <sup>a</sup> .
	विसेस [°घेष] <i>difference, mode, variety</i> , i. 8 <sup>a, b</sup> ; iii. 15 <sup>b</sup> .

ਵਿਸੇਸ਼ [ਸ਼ੋ਷ਕ] <i>a mark on the forehead with sandal etc.</i> , iii. 32 <sup>b</sup> .	ਵਰ਷ <i>to rain.</i> varisidum, iii. 3 <sup>17</sup> .
ਵਿਹਿ [ਓਫ਼] <i>performance, manner, conduct, rule, fate, destiny,</i> ii. 28 <sup>a</sup> ; iii. 14 <sup>a</sup> ; iv. 1 <sup>b</sup> , 3 <sup>d</sup> , 18 <sup>12</sup> .	ਵੈਅਡਿਆ [ਵੈਕਟਿਕ] <i>a jeweller,</i> iii. 4 <sup>8</sup> .
ਵਿਹੂਸਣ [ਭ੍ਰਮਣ] <i>ornament, decoration,</i> ii. 25 <sup>b</sup> .	ਵੈਅਣਾ [ਦਨਾ] <i>feeling, pain,</i> iii. 4 <sup>9</sup> ; iv. 19 <sup>35</sup> .
ਵੀਅਣਾਮ [ਜਨਜ] <i>produced by fanning,</i> iv. 8 <sup>c</sup> .	ਵੈਕਚ [ਕੰਦਾ] <i>a physician,</i> iv. 7 <sup>c</sup> , 18 <sup>27</sup> .
ਵੀਕ [to fan.] vijāissam, iii. 22 <sup>2</sup> .	ਵੈਣੀ ts. <i>a braid of hair,</i> i. 13 <sup>b</sup> ; ii. 1 <sup>c</sup> , 39 <sup>b</sup> .
ਵੀਣਾ ts. <i>a lute,</i> i. 4 <sup>8</sup> .	ਵੈਗੂ ts. <i>a flute,</i> iv. 6 <sup>a</sup> , 18 <sup>a</sup> .
ਵੁਤਨਤ [ਵੱਤਾਨਤ] <i>news, tidings,</i> ii. 11 <sup>2</sup> .	ਵੈਦਿਆ [ਕਾ] <i>an altar, raised seat,</i> ii. 29 <sup>15</sup> .
ਵ੃+ਨਿ Caus., <i>to ward off.</i> ḥivāria, ii. 29 <sup>4</sup> .	ਵੈਲਲਿਆ [ਵੈਡੂਰ੍ਧ] H. 2. 133. <i>the Vāidūrya jewel, cat's eye,</i> i. 34 <sup>18</sup> .
ਵੁਤ to be, abide, stay. vat̄tai, ii. 4 <sup>c</sup> , 20 <sup>b</sup> ; iii. 29 <sup>b</sup> . vat̄tadi, i. 34 <sup>31</sup> ; ii. 41 <sup>8</sup> , 50 <sup>1</sup> ; iii. 22 <sup>8</sup> ; iv. 19 <sup>60</sup> . vattanti, i. 12 <sup>1</sup> , 13 <sup>c</sup> ; ii. 5 <sup>d</sup> ; iii. 27 <sup>d</sup> .	ਵੇਲਾ ts. <i>time, opportunity,</i> ii. 6 <sup>15</sup> , 41 <sup>5</sup> .
+ਆ Caus., <i>to stir, churn.</i> āvat̄tia, i. 16 <sup>b</sup> .	ਵੇਲਾ to surround, enclose, embrace. vedhium, i. 30 <sup>b</sup> .
+ਤਦ Caus., <i>to rub, clean, anoint.</i> uvvat̄tiam, ii. 12 <sup>a</sup> .	ਵੇਸ [ਓਸ] <i>dress, apparel,</i> iii. 18 <sup>a</sup> ; iv. 7 <sup>d</sup> , 18 <sup>a, b</sup> .
+ਾਵ to go forward, proceed; to arise, be produced; to begin; to be occupied with. paat̄taü, ii. 4 <sup>c</sup> . paat̄taü, i. 1 <sup>b</sup> . pavat̄tadu, iii. 20 <sup>7</sup> . paat̄to, i. 36 <sup>c</sup> . paat̄tā, iv. 16 <sup>b</sup> . paütto, i. 4 <sup>2</sup> , 6 <sup>2</sup> ; iii. 3 <sup>17</sup> . paüttā, i. 4 <sup>16</sup> , 16 <sup>4</sup> .	ਵੋ see ਤਵਮ.
+ ਸਮ to become, arrive. Caus., to anoint. samvutto, ii. 50 <sup>4</sup> . samvuttā, iii. 22 <sup>1</sup> . samvattiānaṁ, ii. 46 <sup>a</sup> .	ਵੰਧ to pierce. Caus., to cut, perforate, bore. vindhanti, i. 32 <sup>d</sup> . viddhāvidā, iii. 4 <sup>8</sup> .
ਵੱਧ to increase. Caus., to augment; to congratulate. vad̄dhanti, iii. 11 <sup>c</sup> . vad̄dhia, iii. 10 <sup>d</sup> . vad̄dhāviasi, i. 12 <sup>8</sup> . vad̄dhāvidā, i. 16 <sup>2</sup> .	ਵਾਙ, ਵਾਨ [ਵਾਨ] like, as. vva, i. 18 <sup>d</sup> , 29 <sup>d</sup> ; ii. 33 <sup>b</sup> , 34 <sup>b</sup> , 36 <sup>b</sup> , 39 <sup>a</sup> , 46 <sup>d</sup> , 48 <sup>b</sup> ; iii. 2 <sup>a, b</sup> , 20 <sup>a</sup> , 25 <sup>a</sup> . va, i. 4 <sup>d</sup> , 16 <sup>d</sup> ; ii. 35 <sup>b</sup> , 37 <sup>b</sup> , 38 <sup>b</sup> , 40 <sup>b</sup> ; iii. 20 <sup>c</sup> , 28 <sup>b</sup> ; iv. 9 <sup>b</sup> , 17 <sup>b</sup> . Cp. ਵਿਅ.
+ ਸਮਾਨ to become, arrive. Caus., to anoint. samvutto, ii. 50 <sup>4</sup> . samvuttā, iii. 22 <sup>1</sup> . samvattiānaṁ, ii. 46 <sup>a</sup> .	ਸਾਙਕ to fancy. sañke, iv. 22 <sup>c</sup> .
ਸਾਨਵਤੁ, ii. 50 <sup>4</sup> . samvuttā, iii. 22 <sup>1</sup> . samvattiānaṁ, ii. 46 <sup>a</sup> .	ਸਾਮ+ਨਿ Caus., to hear, listen to. ni-sāmaa, ii. 29 <sup>c</sup> .
ਸਿਖ Caus., to teach, instruct. sikkhāviasi, ii. 27 <sup>1</sup> .	ਸਾਨਵਤੁ Caus., to wither, emaciate. sosa-nijjo, iv. 2 <sup>2</sup> . sosañijjā, iv. 2 <sup>1</sup> .

सु to hear. suṇa, ii. 27 <sup>d</sup> . suṇasu, i. 8 <sup>2</sup> . suṇādu, ii. 9 <sup>1</sup> ; iv. 9 <sup>4</sup> . soūṇa, i. 35 <sup>c</sup> . suṇīadi, i. 4 <sup>10</sup> , 21 <sup>5</sup> ; ii. 10 <sup>8</sup> . suvantaṁ, ii. 27 <sup>d</sup> . sudaṁ, ii. 24 <sup>4</sup> ; iii. 20 <sup>1</sup> .	संघडी [°टिक्का] HD. 8. 7. a couple, union, contact, i. 3 <sup>b</sup> .
श्लाघ् to praise. salāhanijjo, iv. 3 <sup>1</sup> .	सचन्दण [°न] with sandal, rubbed with sandal, iv. 6 <sup>c</sup> .
श्वस + उद् to be loosened, relaxed. ūsa-santam, ii. 24 <sup>b</sup> .	सच्च [°त्य] true, real; adv. indeed, for-sooth, i. 20 <sup>1</sup> ; ii. 6 <sup>4</sup> ; iii. 8 <sup>a</sup> , 12 <sup>3</sup> , 20 <sup>4</sup> , 21 <sup>1</sup> ; iv. 20 <sup>2</sup> . Compar., sacca-dara, ii. 6 <sup>5</sup> .
+ वि to trust, confide, rely. vīsasiadi, iv. 20 <sup>3</sup> .	सच्चन्त [स्व] at one's own will, iv. 2 <sup>6</sup> .
स [स्व] one's own, iv. 19 <sup>24</sup> .	सज्ज ts. ready, prepared, ii. 28 <sup>4</sup> , 29 <sup>12</sup> ; iv. 20 <sup>11</sup> .
सअ [शत] a hundred, iii. 27 <sup>c</sup> . Cp. सद.	सज्जण [°न] a good person, iii. 20 <sup>17</sup> .
सअं [स्वयम्] self, ii. 47 <sup>1</sup> .	सज्जो-to be prepared, made ready. sajjianti, i. 4 <sup>9</sup> . sajjijjanta, iii. 27 <sup>c</sup> .
सभंकिद [स्वयंकृत] self-made, i. 19 <sup>6</sup> .	सञ्ज्ञ [साध्य] to be accomplished, attainable, possible, i. 25 <sup>d</sup> .
सभण [शयन] a bed, couch, iii. 27 <sup>c</sup> .	संचाप [°ष] heaping up, collection, ii. 1 <sup>2</sup> ; iv. 9 <sup>7</sup> .
सभल [सकल] all, entire, i. 34 <sup>8</sup> ; ii. 5 <sup>c</sup> , 28 <sup>c</sup> , 47 <sup>c</sup> ; iv. 6 <sup>d</sup> , 20 <sup>9</sup> , 24 <sup>a</sup> .	संचरण ts. going, motion, iii. 23 <sup>a</sup> .
संविहाण्याम [°धानक] arrangement of incidents, i. 34 <sup>35</sup> .	संचारि- [°रिन्] fem. °riṇī, moving, wandering, iv. 19 <sup>64</sup> .
सङ्क्षम [संस्कृत] the Sanskrit language, i. 7 <sup>a</sup> .	संजीवि- [°विन्] fem. °viṇī, bringing to life, resuscitating, ii. 3 <sup>c</sup> ; iv. 23 <sup>b</sup> .
सङ्क्षद the same, i. 6 <sup>2</sup> .	संजोभार [°योगकर] uniting, bringing together, i. 34 <sup>33</sup> .
सङ्क्रा [शक्तरा] sugar, ii. 26 <sup>d</sup> .	संझा [°ध्या] evening, i. 34 <sup>41</sup> , 36 <sup>1</sup> ; ii. 41 <sup>3</sup> , 50 <sup>1</sup> ; iv. 4 <sup>a</sup> .
सङ्क्षिव- [साक्षिन] an eye-witness, i. 18 <sup>13</sup> ; iii. 24 <sup>b</sup> .	सटभ [°क] a kind of drama, i. 4 <sup>18</sup> , 6 <sup>a</sup> , 12 <sup>b</sup> .
सणा [स्वर्ग] heaven, i. 4 <sup>a</sup> .	सणा [श] hemp, i. 20 <sup>43</sup> .
सङ्क्षा [श०] hesitation, scruple, fear, iii. 34 <sup>a</sup> .	संपिहित [°निहित] near, ii. 41 <sup>3</sup> , 9, 50 <sup>1</sup> .
सङ्केद [त] a rendezvous, ii. 41 <sup>9</sup> , 50 <sup>2</sup> .	सद+प्र to be pleased, propitious. pa-siaü, iii. 21 <sup>b</sup> .
सङ्क्षु ts. touch, contact, ii. 28 <sup>c</sup> .	सद [शत] a hundred, i. 20 <sup>28</sup> , 41. Cp. सअ.
संगम ts. meeting, union, intercourse, iii. 6 <sup>b</sup> , 34 <sup>9</sup> ; iv. 3 <sup>1</sup> , 9 <sup>a</sup> .	
सहि- [°हिन्] fem. °gini, touching, meeting, attached to, ii. 20 <sup>a</sup> ; iii. 24 <sup>b</sup> .	

सह [शब्द] <i>a word, sound, speech, noise,</i>	संपुड [°ट] <i>a cavity, fold,</i> ii. 6 <sup>23, 24, 25</sup> , 7 <sup>a</sup> .
i. 8 <sup>a</sup> , 20 <sup>b</sup> , 36 <sup>c</sup> ; iii. 31 <sup>1</sup> ; iv. 9 <sup>b</sup> .	संपुर्ण [°पूर्ण] <i>full,</i> iii. 25 <sup>d</sup> .
संतावि- [°पिन्] <i>fem.</i> °विनी, <i>burning, afflicted,</i> iv. 9 <sup>c</sup> .	संभव <i>ts.</i> <i>birth, origination,</i> iv. 22 <sup>b</sup> .
संतोसि- [°पिन्] <i>fem.</i> °सिनी, <i>pleasing, comforting,</i> ii. 29 <sup>c</sup> .	संभोग [ग] <i>copulation,</i> i. 20 <sup>a</sup> ; ii. 28 <sup>c</sup> .
संघि <i>ts.</i> <i>union, friendship, peace,</i> ii. 6 <sup>14, 15, 16</sup> .	संमुह [ख] <i>facing, opposite,</i> ii. 36 <sup>a</sup> .
सपञ्चम <i>ts.</i> <i>with the Pañcama mode,</i>	सर- [°रस] <i>a lake, pond,</i> iii. 29 <sup>a</sup> .
iv. 6 <sup>a</sup> .	सर [श] <i>an arrow,</i> ii. 3 <sup>d</sup> , 45 <sup>b</sup> ; iii. 11 <sup>c</sup> ;
सर्प [°र्प] <i>a snake,</i> iv. 18 <sup>27</sup> .	iv. 4 <sup>d</sup> , 20 <sup>d</sup> .
सम <i>ts.</i> <i>same, equal, like, even, plain; adv., together, with,</i> i. 19 <sup>a</sup> , 20 <sup>12, 26, 33</sup> ,	सरथ [शरद] <i>the autumn,</i> iii. 3 <sup>11</sup> , 28 <sup>d</sup> .
24 <sup>d</sup> ; ii. 10 <sup>b</sup> ; iii. 6 <sup>b</sup> , 8 <sup>a</sup> ; iv. 6 <sup>b</sup> , 12 <sup>a</sup> .	सरणा [श] <i>refuge,</i> ii. 10 <sup>b</sup> .
समय [°य] <i>time,</i> i. 20 <sup>29</sup> , 36 <sup>b</sup> ; ii. 6 <sup>21</sup> , 50 <sup>1</sup> ;	सरणी <i>ts.</i> <i>a path, line, row, swarm,</i>
iii. 3 <sup>11</sup> , 19 <sup>c</sup> ; iv. 4 <sup>b</sup> , 7 <sup>d</sup> , 18 <sup>7</sup> .	ii. 6 <sup>a</sup> .
समणि <i>ts.</i> <i>adorned with jewels,</i> iii. 18 <sup>a</sup> .	सरल <i>ts.</i> <i>straight, honest,</i> ii. 23 <sup>a</sup> , 30 <sup>d</sup> .
समन्त <i>see आप + सम.</i>	॒त्ताना [॒त्वा], <i>sincerity,</i> iii. 10 <sup>b</sup> .
समसीचिआ [शीर्षिका] <i>a setting on a par with, equality,</i> i. 20 <sup>26</sup> .	सरस्वती [०स्वती] <i>the goddess of poetry,</i>
समाअम [०गम] <i>meeting, arrival,</i> iii. 8 <sup>a</sup> .	i. 1 <sup>a</sup> .
समारम्भ <i>ts.</i> <i>beginning,</i> i. 14 <sup>2</sup> .	सरस्वदा <i>the same,</i> i. 34 <sup>34</sup> ; ii. 10 <sup>३, ४</sup> .
समिद्धि [०स्त्वि] <i>abundance,</i> ii. 44 <sup>c</sup> .	सरहस्त [०भस्म] <i>impetuously,</i> ii. 50 <sup>b</sup> .
समुद्दित [०चित्] <i>fit, appropriate,</i> iv. 19 <sup>16</sup> .	सरिआ [०रित] <i>a river,</i> ii. 27 <sup>b</sup> , 35 <sup>a</sup> .
समुद्रभ [०य] <i>collection, multitude,</i> i. 28 <sup>2</sup> .	सरिच्छ [०दृक्] <i>equal, like,</i> i. 19 <sup>c</sup> , 29 <sup>b</sup> .
समुद्र [०द्र] <i>the ocean,</i> ii. 29 <sup>13</sup> , 43 <sup>5</sup> ; iii. 4 <sup>3</sup> .	सरिस [०दृश] <i>the same,</i> i. 35 <sup>a</sup> ; ii. 10 <sup>१</sup> , 11 <sup>a</sup> ,
समृद्धन्त [०द्रान्त] <i>sea-shore,</i> iii. 3 <sup>14</sup> .	38 <sup>a</sup> ; iii. 14 <sup>d</sup> .
समोरपिच्छ [समूर्घ] <i>with peacocks' tail-feathers,</i> iv. 14 <sup>b</sup> .	सरोर [श] <i>body,</i> iv. 19 <sup>३२</sup> , 21 <sup>c</sup> .
संपद्व [०प्रति] <i>now,</i> i. 35 <sup>b</sup> .	सरोरि- [०रोरिन] <i>fem.</i> °रिनी, <i>embodied,</i> iv.
संपद्कि- [०किन्] <i>mixed with, having contact with,</i> i. 17 <sup>b</sup> , 20 <sup>c</sup> .	19 <sup>६४</sup> .
संपदं [सांप्रतम्] <i>now,</i> i. 19 <sup>६</sup> , 34 <sup>७</sup> ; iii. 26 <sup>२</sup> .	सलाजा [शलाका] <i>a pin, stick used as a brush or pencil,</i> i. 20 <sup>७</sup> , 34 <sup>१८</sup> .
	सलिल <i>ts.</i> <i>water,</i> i. 17 <sup>d</sup> , 20 <sup>४३</sup> ; iii. 20 <sup>३</sup> , 22 <sup>१</sup> ; iv. 13 <sup>a</sup> .
	सवज्जा [०पर्या] <i>worship, attendance,</i> i. 34 <sup>३५</sup> .
	सवण [श] <i>an ear,</i> i. 29 <sup>a</sup> ; ii. 8 <sup>१</sup> , 18 <sup>a</sup> ;
	iii. 2 <sup>d</sup> , 19 <sup>a</sup> ; iv. 6 <sup>a</sup> .
	सवर [शब] <i>a mountaineer, savage,</i> iv. 19 <sup>६४</sup> .
	सव्व [०र्व] <i>every, each, all,</i> i. 7 <sup>१</sup> , 14 <sup>२</sup> ,

१८ <sup>१</sup> ; ii. ६ <sup>४, ५</sup> , २४ <sup>२</sup> , २७ <sup>८</sup> , २८ <sup>९</sup> ; iii. ८ <sup>४</sup> ;	सांधं [°यम्] <i>in the evening</i> , iv. ४ <sup>५</sup> , ८ <sup>५</sup> , १८ <sup>७</sup> .
iv. २ <sup>१०</sup> , १८ <sup>९, ३४</sup> , २३ <sup>८</sup> .	
सव्वक्कस [सर्वक्कष] <i>all-scratching</i> , i. e. <i>very galling or exciting</i> , i. १८ <sup>८</sup> .	साभरदत्त [सागः] <i>name of a merchant</i> , iii. ५ <sup>२</sup> .
सव्वस्स [सर्वस्स] <i>the very essence</i> , i. २८ <sup>५</sup> .	साध्य+प्र <i>to adorn, decorate</i> . pasāhiā, ii. २२ <sup>८</sup> .
ससङ्क [शशा०] <i>the moon</i> , iv. २३ <sup>५</sup> .	सामगी [°यो] <i>completeness of outfit, outfit, the requisites</i> , ii. ४१ <sup>६</sup> , ४२ <sup>२, ८, २१</sup> ; iv. ९ <sup>१३</sup> , १९ <sup>१७</sup> .
ससहर [शशध०] <i>the same</i> , iii. ३० <sup>८</sup> , ३१ <sup>८</sup> .	सामल [श्या०] <i>blackish</i> , i. १६ <sup>८</sup> .
ससि- [शशिन] <i>the same</i> , i. २५ <sup>८</sup> ; ii. १० <sup>८</sup> , २० <sup>५</sup> , २१ <sup>५</sup> , ३२ <sup>८</sup> ; iv. ३ <sup>८</sup> .	सामा [श्या०] <i>night</i> , iv. ८ <sup>८</sup> .
ससिण <i>the same</i> , iii. ३३ <sup>८</sup> .	सार ts. <i>essence, vigor</i> , iii. १० <sup>८</sup> .
ससिष्ठा [शशिप्रभा] <i>name of a queen, the mother of Karpūramanjarī</i> , i. ३४ <sup>११, १७</sup> .	सारङ्ग ts. <i>an antelope</i> , ii. २० <sup>५</sup> ; iv. १ <sup>८</sup> .
ससिहण्ड [शशिख०] <i>a digit of the moon</i> , i. ३ <sup>८</sup> .	सारद्विभा [°का] <i>name of a female servant of the queen</i> , iv. ९ <sup>१४</sup> , १८ <sup>९</sup> , २० <sup>६</sup> .
ससुर [श्वसुर] <i>a father-in-law</i> , i. १८ <sup>२</sup> .	सारिआ [°का] <i>a kind of bird, Maina, Acridoitheres tristis</i> , i. १८ <sup>१५</sup> .
सह to endure. sodhavvo, iv. १ <sup>८</sup> .	सारिक्त्व [सदृक्] H. 1. ४४. <i>like, similar</i> , iv. १९ <sup>३०</sup> . °dā [sadṛkṣatā] <i>likeness, resemblance</i> , iv. १९ <sup>५३, ५९</sup> .
सह ts. <i>together with; at the same time</i> , ii. ६ <sup>१४, १५</sup> , ९ <sup>८, b, d</sup> , ४२ <sup>२१</sup> , ५० <sup>८, b</sup> ; iii. ३४ <sup>८</sup> ; iv. २ <sup>८</sup> .	सालिभा [शालिका] <i>an apartment, room</i> , i. १४ <sup>८</sup> .
सहअर [°चर] <i>a companion, friend, husband</i> , ii. ४१ <sup>८</sup> .	सावत्तज्ज [°पत्न्य] <i>the position of a rival wife</i> , iv. २३ <sup>८</sup> .
सहरिस [°र्धम्] <i>with joy</i> , ii. ३४ <sup>८</sup> .	सास [श्वा०] <i>a sigh</i> , ii. ९ <sup>८</sup> .
सहसा ts. <i>forcibly, suddenly</i> , i. १८ <sup>८</sup> , २९ <sup>८</sup> ; ii. ४५ <sup>८</sup> ; iii. ३ <sup>८</sup> , २० <sup>१५</sup> .	सासण [शासन] <i>direction, order</i> , iii. ९ <sup>८</sup> .
सहा [°भा] <i>an assembly</i> , i. १९ <sup>८</sup> .	साहार [साहकार] <i>produced from the mango</i> , iv. ५ <sup>८</sup> .
सहाव [स्वभाव] <i>innate disposition, nature</i> , iii. ११ <sup>८</sup> .	साहि- [शाखिन] <i>a tree</i> , ii. ४६ <sup>१</sup> .
सहिआ [°खो] <i>a female friend</i> , iv. १३ <sup>८</sup> .	साहिमुह [°भिमुख] <i>fem. °hi, facing one another</i> , iv. १२ <sup>८</sup> .
सहित्या [°सित्य] <i>friendship</i> , ii. २८ <sup>८</sup> .	साहुलिआ HD. 8. ५२. <i>a garment, cloth</i> , i. २० <sup>२८</sup> .
सहिद [°त] <i>accompanied by, together with</i> , i. २८ <sup>८</sup> ; ii. ४२ <sup>८</sup> .	सिअभ [°चय] <i>a cloth, garment</i> , i. ४ <sup>८</sup> , २६ <sup>८</sup> ; iii. २२ <sup>८</sup> .
सही [°खो] <i>a female friend</i> , i. १९ <sup>८</sup> ; ii. ७ <sup>८</sup> , २९ <sup>८</sup> , ४१ <sup>९</sup> , ४३ <sup>१०</sup> , ५० <sup>८, ३</sup> ; iii. १९ <sup>८</sup> , २० <sup>२३</sup> ; iv. ९ <sup>१४</sup> , १९ <sup>३१, ५७</sup> .	

सिक्षावण [शिच्चापण] *teaching*, ii. 8<sup>c</sup>.

सिग्धं [शीघ्रम्] *quickly*, i. 4<sup>d</sup>.

सिग्धतण [शीघ्रत्व] *speed*, i. 18<sup>13</sup>.

सिङ्गार [गृ] *love, passion*, ii. 3<sup>c</sup>; iii. 10<sup>d</sup>; iv. 19<sup>64</sup>, 23<sup>b</sup>.

सिच् *to sprinkle.* siñcanti, iv. 10<sup>b</sup>; siñcijjanti, iii. 20<sup>3</sup>. sitta, iii. 22<sup>1</sup>. sitto, i. 20<sup>43</sup>.

सिज्जा [गिं] *tingle, jingle*, ii. 32<sup>c</sup>.

सिज्जिभ [शिज्जित] *tinkling, singing*, i. 18<sup>c</sup>.

सिफल- [शिफलय-] *to relax, loosen.* si-  
dhiлаāmi, ii. 1<sup>3</sup>.

सिग्धि [सिग्ध] *affectionate*, i. 16<sup>3</sup>.

सिद्ध ts. *a kind of supernatural being*, i. 25<sup>c</sup>.

सिद्धि ts. *witchcraft, magic power*, i. 21<sup>5</sup>.

सिन्धुवार *name of a tree* (*Vitex ne-*  
*gundo*) *and its flower*, i. 19<sup>b</sup>; iv. 7<sup>a</sup>.

सिञ्चि H. 2. 138. *a conch-shell*, i. 4<sup>b</sup>.

सिर- [शिरस्] *head, top, summit*, ii. 46<sup>d</sup>;  
iii. 3<sup>9</sup>; iv. 19<sup>35</sup>.

सिरिखण्ड [श्रोः] *sandal-wood*, iv. 4<sup>a</sup>.

सिरिताली [श्रोः] *a kind of toddy-palm*,  
ii. 1<sup>2</sup>.

सिरितालेहर [शोराजेखर] *the renowned*  
*Rājaçekhara*, i. 10<sup>a</sup>.

सिरिवज्जातुह [श्रीवज्जायुध] *name of a king*,  
iii. 5<sup>2</sup>.

सिरो [श्रो] *wealth, dignity, beauty*, i.  
33<sup>b</sup>; ii. 48<sup>a</sup>; iii. 15<sup>c</sup>.

सिरोस [शिरोष] *the flower of Acacia si-*  
*rissa*, iv. 7<sup>a</sup>.

सिला [शि॒] *a stone, rock*, ii. 15<sup>b</sup>; iv. 9<sup>7</sup>.

सिलोमुह [शिलोमुख] *an arrow*, ii. 19<sup>b</sup>,  
38<sup>b</sup>, 46<sup>b</sup>; iv. 4<sup>d</sup>, 9<sup>9</sup>.

सिलोअ [श्लोक] *a verse*, ii. 7<sup>b</sup>, 8<sup>3</sup>, 9<sup>1</sup>.

सिविणअ [स्वप्न] *a dream*, iii. 2<sup>2</sup>, 3<sup>a</sup>, 4, 6, 7,  
4<sup>6</sup>, 8<sup>a</sup>, 20<sup>4</sup>.

सिसिर [शिशि॒] *cold; the cold season*, i.  
13<sup>d</sup>; iv. 6<sup>b</sup>.

सिसिरोबआर [शिशिरोपचार] *artificial refri-*  
*geration, means for cooling*, ii.  
41<sup>6</sup>, 42<sup>2</sup>, 8, 21<sup>2</sup>; iii. 19<sup>2</sup>.

सिसुतण [शिशुत्व] *childhood, infancy*, i.  
20<sup>d</sup>.

सिहणड [शिख॑] *a lock of hair left on*  
*the crown of the head (used as*  
*synonymous with çekhara)*, i. 5<sup>a</sup>.

सिहरि- [शिखरिन] *a mountain*, i. 15<sup>a</sup>.

सिहा [शिखा] *top, tip; edge*, ii. 47<sup>c</sup>; iii.  
25<sup>c</sup>; iv. 3<sup>d</sup>.

सिहण HD. 8. 31. *the female breasts*,  
i. 34<sup>b</sup>; iii. 16<sup>b</sup>; iv. 7<sup>a</sup>.

सोअल [शोतल] *cool, cold*, i. 15<sup>d</sup>; iv. 4<sup>b</sup>,  
6<sup>a</sup>, b, c, d.

सोमन्त्तिणी [०नी] *a woman*, i. 15<sup>b</sup>; ii. 28<sup>b</sup>.

सोल [शो॑] *nature, disposition*, ii. 6<sup>6</sup>.

सोस [शो॒ष] *head*, i. 20<sup>27</sup>; iv. 2<sup>4</sup>, 12<sup>a</sup>,  
18<sup>27</sup>.

सुभ [शुक] *a parrot*, iv. 2<sup>6</sup>.

सुआ [०ता] *a daughter*, i. 3<sup>b</sup>, 12<sup>b</sup>.

सुउमार [०कुमार] *very delicate or soft*, i.  
7<sup>a</sup>, 20<sup>7</sup>.

सुकद्व [०वि] *an excellent poet*, i. 20<sup>20</sup>.

सुट्टरं [सुष्टुतरम्] *excellently, exceedingly*,  
i. 20<sup>7</sup>; iv. 20<sup>15</sup>.

सुणभण [०नणन] *having beautiful eyes*, ii.  
11<sup>d</sup>.

सुत [सूत्र] *a thread, fibre*, ii. 50<sup>c</sup>.

सुत्तभार [सूत्रकार] *an author of Sūtras*,  
ii. 32<sup>1</sup>.

- सुति [शुक्ति] *a pearl-oyster*, iii. 3<sup>18</sup>, 4<sup>a, 1, 3</sup>.
- सुत्य [सुस्य] *well-conditioned*, ii. 1<sup>a</sup>.
- सुन्दर *ts. fem.* ओरी, *beautiful, lovely*, i. 20<sup>a</sup>; ii. 44<sup>c</sup>; iii. 28<sup>a</sup>, 34<sup>a</sup>; iv. 21<sup>d</sup>.
- सुन्दरकेती *ts. name of a woman*, iv. 9<sup>11</sup>.
- सुन्दरतणा [°त्वा] *beauty, loveliness*, i. 14<sup>d</sup>.
- सुन्दरे [सौन्दर्य] *the same*, i. 28<sup>b</sup>, 33<sup>c</sup>; ii. 48<sup>a</sup>.
- सुप्पञ्जल [°प्राञ्जल] *very straight, honest, sincere*, ii. 27<sup>i</sup>.
- सुबहुल *ts. very great*, iii. 12<sup>d</sup>.
- सुमरण [स्मृ] *remembering, recollection*, ii. 10<sup>b</sup>.
- सुर *ts. a god*, i. 25<sup>c</sup>. sura-आ [jana], *the gods*, i. 3<sup>a</sup>.
- सुरआ [°त्] *copulation, sexual intercourse*, i. 24<sup>d</sup>.
- सुरद्वा *ts. a subterranean passage*, iii. 22<sup>g</sup>, 34<sup>g</sup>; iv. 9<sup>6, 7</sup>, 18<sup>38</sup>, 19<sup>2, 24</sup>.
- सुरसरिदा [°रित्] *the Ganges*, iii. 37.
- सुरहि [°भि] *the spring*, i. 14<sup>d</sup>; ii. 22<sup>b</sup>.
- सुरा *ts. spirituous liquor*, i. 24<sup>d</sup>; iv. 4<sup>b</sup>, 19<sup>a</sup>.
- सुलक्षणा [क्षणा] *name of a woman*, i. 34<sup>35</sup>; ii. 9<sup>i</sup>.
- सुलोल *ts. very waving, unsteady*, iii. 11<sup>a</sup>.
- सुवर्ण [र्णा] *gold, a golden coin*, i. 14<sup>d</sup>, 18<sup>18</sup>, 19<sup>7</sup>, 20<sup>14</sup>; ii. 41<sup>a</sup>; iii. 4<sup>5</sup>, 5<sup>b, 3</sup>, 22<sup>c</sup>.
- सुवर्तुल [°र्तुल] *very round*, iii. 4<sup>b</sup>.
- सुसूसक [शुश्रूषक] *attentive, obedient*, i. 20<sup>34</sup>.
- सुह [°ख] *happy, agreeable; happiness*,
- ease, joy, i. 3<sup>b</sup>, 14<sup>d</sup>, 34<sup>41</sup>, 36<sup>b</sup>; ii. 28<sup>d</sup>; iii. 24<sup>d</sup>; iv. 21<sup>c</sup>.
- सुहभ [भग] *blessed, beloved, beautiful*, ii. 9<sup>c</sup>, 10<sup>d</sup>; iv. 3<sup>i</sup>. -ताना [-tva], *beauty, loveliness*, iii. 13<sup>d</sup>.
- सुहसंझा [°खसंधा] *a happy evening*, ii. 49<sup>a</sup>.
- सुहसिद [भाषित] *a witty saying, good counsel*, iv. 9<sup>5, 12</sup>.
- सु *ts. go, proceed, flow*. सराइ, ii. 6<sup>o</sup>. सरांता, ii. 35<sup>a</sup>.
- +अप to go away, to vanish. ओसांति, iii. 16<sup>d</sup>; iv. 18<sup>b</sup>.
- +प्र to flow forth, to grow. कासु, to extend. पासरांता, iii. 10<sup>c</sup>, 11<sup>a</sup>. पासरादा, i. 16<sup>3</sup>.
- +प्रति Caus., to arrange. पदिशारेदि, i. 4<sup>5</sup>. पदिशारिएदि, i. 4<sup>8</sup>.
- से H. 3. 81. his, her, i. 29<sup>2</sup>; ii. 1<sup>3</sup>, 6<sup>c</sup>, 13<sup>a</sup>, 18<sup>a</sup>, 30<sup>d</sup>, 35<sup>a</sup>, 46<sup>a</sup>.
- सेअसलिल [स्वेदः] *sweat, perspiration*, iii. 22<sup>1</sup>.
- सेज्जा [श्यामा] *a bed, couch*, i. 23<sup>c</sup>; ii. 4<sup>b</sup>; iii. 3<sup>a</sup>, 27<sup>d</sup>.
- सेट्टि- [श्रेष्ठिन्] *a merchant*, iii. 4<sup>5</sup>.
- सेणा [ना] *the word senā*, iv. 9<sup>8</sup>.
- सेरन्धी [सैरन्धी] *a female attendant in the women's apartments*, i. 36<sup>c</sup>; iv. 9<sup>9</sup>.
- ऐद to attend upon, frequent. सेवाः, ii. 17<sup>b</sup>.
- +नि to practice, enjoy. निशेवा, iv. 8<sup>b</sup>.
- सेस [शेष] *remaining; rest*, ii. 29<sup>1, 4, 8</sup>; iv. 4<sup>d</sup>.
- सेहर [शेखर] *a crest; chaplet, diadem*, iii. 13<sup>a</sup>.

**सेहालिआ** [शेफालिका] *a kind of flower supposed to blossom by moon-light,* iv. 18<sup>36</sup>.

**सोहोरत्तरण** [शौटीर्य] *valor, i. 32<sup>2</sup>.*

**सोठव्व** *see सह-*

**सोण** [शोः] *red, i. 26<sup>a</sup>.*

**सोन्न** [सोतस्] *a stream, i. 12<sup>b</sup>; ii. 27<sup>b</sup>; iii. 3<sup>7</sup>.*

**सोन्तिभ** [ओन्त्रिय] *a learned Brāhmaṇa, iv. 20<sup>9</sup>.*

**सोविदल्ल** [सौः] *a harem-keeper, iii. 34<sup>8</sup>.*

**सोसण** [शोषः] *emaciating, name of one of the arrows of Cupid, i. 32<sup>d</sup>; iii. 26<sup>c</sup>.*

**सोहग** [सौभाग्य] *beauty, charm, ii. 3<sup>b</sup>.*

**सोहजज्ञा** [शोभाज्ञन] HD. 8. 37. *horse-radish, i. 20<sup>29</sup>. (K, phalgunamāsi tatkandam khaṇḍayanti; J, puṣpanimittam cākhānām troṭanam ity arthah.)*

**सोहा** [शोभा] *light, splendor, i. 28<sup>2</sup>, 29<sup>2</sup>, 31<sup>a, b</sup>, 34<sup>17</sup>; ii. 10<sup>b</sup>, 25<sup>a</sup>; iii. 25<sup>c</sup>.*

**सोहि-** [शोभिन्] *shining, lovely, ii. 7<sup>b</sup>.*

**सख्ल** *to tumble, fall down, end. khaliā, i. 20<sup>a</sup>. khaliām, i. 32<sup>b</sup>.*

**स्तम्भ** *Caus., to stop, arrest. thambhe-mi, i. 25<sup>b</sup>.*

**स्तू+प्र** *to spread, to make a bed. pat-tharijjanti, i. 36<sup>b</sup>.*

+**वि** *to increase. Caus., to spread, extend. vittharanti, ii. 2<sup>d</sup>. vitthārida, iii. 8<sup>4</sup>.*

**स्त्या** *to stand, remain, find place. Caus., to place, arrange. ciṭṭhasi, i. 18<sup>15</sup>; iii. 2<sup>1</sup>. ṭhāi, i. 34<sup>a</sup>. ciṭṭhadi, i.*

*21<sup>4</sup>; ii. 6<sup>10</sup>; iv. 20<sup>9</sup>. ciṭṭha, ii. 42<sup>21</sup>; iv. 19<sup>24</sup>, 20<sup>4</sup>. ciṭṭhadu, i. 34<sup>26</sup>; ii. 41<sup>6</sup>. ciṭṭhissam, i. 20<sup>34</sup>. ṭhia, ii. 33<sup>a</sup>; iii. 23<sup>a</sup>. ṭhida, iv. 18<sup>30</sup>. ṭhio, ii. 1<sup>b</sup>, 46<sup>d</sup>; iii. 4<sup>3</sup>. ṭhido, iii. 3<sup>15</sup>, 4<sup>4</sup>. ṭhiā, i. 26<sup>c</sup>. ṭhidā, i. 20<sup>2</sup>, 1<sup>8</sup>. ṭhiām, ii. 47<sup>d</sup>. ṭhidam, i. 20<sup>27</sup>. ṭhidenā, ii. 29<sup>7</sup>. ṭhie, iii. 25<sup>a</sup>. ṭhāvia, ii. 43<sup>2</sup>. ṭhāvio, ii. 17<sup>a</sup>. ṭhāvido, i. 4<sup>7</sup>. ṭhāvidao, iv. 9<sup>10</sup>.*

+**उद्** *to stand up, rise. utṭhiūṇa, iii. 21<sup>a</sup>. utṭhia, ii. 43<sup>5</sup>.*

+**प्रति** *Caus., to place, establish. pa-ditṭhāvidā, iv. 18<sup>11</sup>.*

+**सम्** *to stand, to be settled, fixed. saṁthido, iii. 3<sup>18</sup>. saṁthīā, iii. 3<sup>b</sup>, 5<sup>b</sup>. saṁthidā, iv. 19<sup>64</sup>.*

**स्ता** *Caus., to wash, bathe. ḡhāvio, i. 29<sup>c</sup>.*

**स्तुश्** *to touch. puṭṭha, iv. 22<sup>d</sup>.*

**स्तट्** *Caus., to split, cleave. phāḍidāo, iii. 4<sup>3</sup>.*

**स्तुट्** H. 4. 177. *to break, fall asunder. phuḍantī, iii. 20<sup>3</sup>.*

+**प्र** *to open, become manifest. pa-hutṭai, ii. 4<sup>a</sup>.*

**स्तुर्** *to appear, become manifest, to quiver, vibrate. phuraü, i. 1<sup>c</sup>. phurantao, iii. 31<sup>b</sup>.*

+**वि** *to quiver, shine, blaze out. vip-phuraü, iv. 3<sup>c</sup>. vippuranto, iv. 24<sup>a</sup>.*

**स्त्** *to remember. sumarasi, ii. 24<sup>3</sup>.*

+**वि** *to forget. visumaridaim, iv. 19<sup>16</sup>.*

**संस** *to fall down. samsamāṇam, i. 27<sup>b</sup>.*

स्वप्न to sleep.	suvanti, i. 14 <sup>c</sup> . sutto,	हलबोल H.D. 8. 64. <i>murmuring, noise, i. 4<sup>10</sup>; iii. 34<sup>b</sup>.</i>
iii. 37.	—	हत्ता ts. <i>a vocative particle used in addressing a female friend, iv. 19<sup>39</sup>.</i>
हूं see अहम्.		हलिही [·रिदा] <i>turmeric, iii. 1<sup>a</sup>.</i>
हंस ts. fem. °SI, a swan, flamingo, ii.	6 <sup>10</sup> , 8 <sup>a</sup> ; iii. 29 <sup>a</sup> .	हस to laugh, mock. <i>Caus., to cause to smile, laugh. hāsanti, iv. 18<sup>b</sup>. hasantie, i. 20<sup>15</sup>. hāsia, iv. 18<sup>b</sup>.</i>
चक्कर- to call, summon.	hakkāraī, ii. 33 <sup>b</sup> . hakkaṛīṇa, ii. 36 <sup>b</sup> . hak-	+ उप to deride, ridicule. uvahasiāmi, i. 18 <sup>i</sup> .
कारी, i. 4 <sup>12</sup> . hakkaṛiādu, iv.	20 <sup>b</sup> .	+ वि to smile. vihasia, iv. 18 <sup>23</sup> .
हृत्य [°स्त] a hand, i. 18 <sup>10</sup> , 26 <sup>b</sup> , 36 <sup>c</sup> ; ii.	6 <sup>17</sup> , 20 <sup>b</sup> , 29 <sup>a</sup> , 4 <sup>d</sup> ; iii. 3 <sup>b</sup> , 23 <sup>a</sup> ; iv.	हा ah, alas, iii. 22 <sup>4</sup> .
9 <sup>8</sup> , 9, 10, 12, 12 <sup>a</sup> , 15 <sup>a</sup> , 20 <sup>13</sup> .		हा+परि to be inferior to. parihia-
हृन् to strike, beat.	haā, ii. 43 <sup>a</sup> .	māna, iii. 8 <sup>b</sup> .
हृन् exclam., go to! mind you!	ii. 26 <sup>a</sup> .	हार ts. a garland, necklace, ii. 10 <sup>a</sup> , 11 <sup>b</sup> ,
°हृर् [·धर्] carrying, ii. 6 <sup>d</sup> .		17 <sup>a</sup> , 23 <sup>b</sup> , 32 <sup>a</sup> , 35 <sup>a</sup> ; iii. 2 <sup>a</sup> , 18 <sup>b</sup> , 20 <sup>a</sup> ;
हृर् ts. a name of Civa, ii. 6 <sup>23</sup> ; iii. 3 <sup>9</sup> .		iv. 7 <sup>a</sup> .
हृरण् ts. stealing, fascinating, ii. 28 <sup>b</sup> ,	31 <sup>d</sup> ; iii. 18 <sup>c</sup> .	हाल ts. name of a poet, i. 20 <sup>20</sup> .
हृरि ts. a name of Viṣṇu, i. 24 <sup>a</sup> .		हास ts. laughter, merriment, ii. 3 <sup>b</sup> ; 10 <sup>b</sup> ;
हृरिअन्दपुरी [हरिम्बन्द] H. 2. 87. the city		iv. 14 <sup>b</sup> .
of Hariçandra, supposed to be		हि ts. because, for, i. 14 <sup>3</sup> , 16 <sup>5</sup> .
situated in mid-air, a fatal mor-		हिअभ [हृदय] heart, i. 34 <sup>35</sup> ; ii. 26 <sup>a</sup> , 30 <sup>c</sup> ,
gana, ii. 40 <sup>5</sup> .		43 <sup>5</sup> ; iii. 8 <sup>1</sup> , 16 <sup>d</sup> , 18 <sup>c</sup> , 20 <sup>17</sup> .
हृरिआल [°ताल] yellow orpiment, iii.	22 <sup>a</sup> .	हिंदै to go, wander. hindase, iii. 34 <sup>a</sup> .
हृरिउड [वृद्ध] name of a poet, i. 20 <sup>20</sup> .		हिन्दोल- to swing. hindolaanti, ii. 29 <sup>7</sup> .
हृरिकेली ts. a name of Bengal, i.	14 <sup>2</sup> .	हिन्दोलअ [क] a swing, ii. 29 <sup>5</sup> , 6.
हृरिणङ् [°णाङ्] the moon, i. 10 <sup>b</sup> , 12 <sup>a</sup> , 25 <sup>9</sup> ;	iii. 20 <sup>15</sup> , 34 <sup>a</sup> .	हिन्दोलण्ण [·ञ] swinging, ii. 32 <sup>d</sup> , 34 <sup>a</sup> .
हृरिणङ्ग [°णाङ्] fem. °cchī, deer-eyed, iii.	22 <sup>d</sup> .	हौरभ [क] a diamond, ii. 25 <sup>b</sup> .
हृरिणी st. a doe, female antelope, ii.	41 <sup>c</sup> .	हु see क्षु.
		हुँकार ts. the sound hum, murmur, hum-
		ming, i. 36 <sup>d</sup> ; iii. 20 <sup>7</sup> ; iv. 15 <sup>a</sup> .

हुडुक ts. a small musical instrument, perhaps timbrel, drum, iv. 16 <sup>a</sup> .	+ अनु to imitate, resemble. anuharai, i. 6 <sup>a</sup> . anuharadi, ii. 41 <sup>5</sup> .
हुदवह [हुत] fire, iv. 21 <sup>1</sup> .	+ परि to avoid. pariharia, i. 6 <sup>2</sup> .
हृ to carry, carry away, captivate, to enchant. harai, iii. 20 <sup>d</sup> , 22 <sup>a</sup> . ha- ranti, ii. 26 <sup>a</sup> .	+ वि� to sport, play. viharaï, ii. 41 <sup>c</sup> . हेला ts. ease, facility, ii. 29 <sup>b</sup> , 35 <sup>a</sup> , 47 <sup>b</sup> .



PART III

ESSAY

ON

RĀJAÇEKHARA'S LIFE AND WRITINGS

BY

STEN KONOW



## 1. Chronological List of Books and Papers Concerning Rājaçekhara.

1827. **Wilson, H. H.** Select specimens of the theatre of the Hindus. 3 vols. Calcutta, 1826–27. References to 3d ed., 2 vols., London, 1871.
1862. **Hall, Fitz-Edward.** Vestiges of three royal lines of Kanyakubja, or Kanauj, with indications of its literature. Journal of the Asiatic Society of Bengal, xxxi. 1 ff.
1869. **Govinda Deva S'ástri.** The Bálarámáyaṇa. A drama by Rájaçekhara. Edited etc. Benares. Reprinted from the Pandit, a monthly journal of the Benares college, devoted to Sanskrit literature, old series, vol. iii., nos. 25–35.
1871. **Vāmanācārya.** The Viddhasálabhañjiká edited etc. The Pandit, old series, vols. vi. and vii., nos. 65–73.
1872. **Vāmanācārya.** The Karpúramañjarí edited etc. The Pandit, old series, vol. vii., nos. 73–76.
1873. (**Jīvānanda Vidyáságara.**) Biddhashala Bhanjika, a drama by Rajashekhar, with a commentary by Satyavrata Samasrami. Calcutta.
1873. **Aufrecht, Theodor.** Ueber die Paddhati von Cárñgadhara. Zeitschrift der deutschen morgenländischen Gesellschaft, xxvii. 1–120.
1878. **Borooh, Anundoram.** Bhavabhuti and his place in Sanskrit literature. Calcutta.
1879. **Cunningham, A.** Report of a tour in the Central Provinces in 1873–74 and 1874–75. Archaeological survey of India, ix. 85. Calcutta.
1881. **Borooh, Anundoram.** Practical English-Sanskrit Dictionary. Vol. 3. With a prefatory essay on the ancient geography of India. Calcutta. See especially §§ 134 and the following.
1883. **Müller, F. Max.** India: what can it teach us? London.
1883. **Fischel, R.** [Review of] Kausika's Zorn (Tschandakauçika). Ein indisches Drama von Kschemisvara. Zum ersten Male und metrisch übersetzt von Ludwig Fritze. Göttingische gelehrte Anzeigen. 1883, pages 1217–41.
1883. **Hariçandra.** Karpür Mañjari, saṭṭak (Yah nāṭak cūddha prākṛt bhāṣā mem Rājaçesara kabi kā banāyā huā hāi . . .) Bānāras: Āryayantrālaya sambat 1939.
1883. **Jībānanda Vidyáságara.** Biddhashala bhanjika, a drama by Rajasekharkabbi. Edited with a commentary. Calcutta. “Dvitīyasamāskarāṇam.”
1884. **Bhandarkar, R. G.** Report on the search for Sanskrit mss. in the Bombay Presidency during the year 1882–83. Bombay.

- 1884. Peterson, Peter.** A second report of operations in search of Sanskrit mss. Journal of the Bombay Branch of the Royal Asiatic Society, no. xliv. Pages 59f, 63f.
- 1884. Jīvānanda Vidyāsāgara.** Bālarāmāyaṇa nāma nāṭakam mahākavi ḥrī Rājaçekhara viracitam . . . vyākhyayānvitam. Calcutta.
- 1885. Cappeller, Carl.** Pracanḍapāṇḍava [or Bālabhārata] ein Drama des Rājaçekhara. Strassburg.
- 1886. Apte, Vaman Shivram.** Rājaçekhara: his life and writings. Poona: "Aryabhushana" Press. Pages 54.
- 1886. Bhāskar Rāmchandra Ārte.** The Viddhasālabhanjikā of Rājasekhara: with the commentary of Narayana Dixit . . . To which is added the Ritusamhāra of Kālidāsa with a close English translation and various readings by Keshava Rāoji Godbole. Poona.
- 1886. Peterson, Peter, and Durgāprasāda.** The Subhāshitāvali of Vallabhadeva. Bombay Sanskrit Series, no. xxxi. Bombay.
- 1887. Durgāprasāda and Kāśinātha Pāṇḍurangi Paraba.** The Karpūrāmanjari (with the commentary of Vāsudeva) and the Bālabhārata of Rājasekhara. Bombay. Kāvyamālā. 4.
- 1887. Fleet, John F.** The date of the poet Rājasekhara. Indian Antiquary, xvi. 175–178.
- 1889. Kielhorn, F.** Siyadoni stone inscription. Epigraphia Indica, i. 162–179.
- 1890. Lévi, Sylvain.** Le théâtre Indien. Paris.
- 1890. Vaman Shastri Islampurkar.** A lucky wife or Karpoormanjari. Composed from Prakrita or Maharashtri dialect. Bombay: "Tattva-vivechaka" Press. Vāgvilāsa-ratnākara, ratna 1.

[This seems to be the most convenient place for the names of a few books (1. Dictionaries; 2. Grammars; 3. Texts; 4. Books on plants, minerals, etc.) to which I have made more or less frequent reference in the Notes to the Translation. The list includes only works whose titles have been abbreviated or about the precise edition of which there might be some doubt.—C. R. L.]

**BR.** = Sanskrit-Wörterbuch von Böhtlingk und Roth. St. Petersburg, 1855–75.

**OB.** = Sanskrit-Wörterbuch in kürzerer Fassung von Otto Böhtlingk. St. Petersburg, 1879–89.

**Molesworth** = Dictionary, Marāṭhi and English, by James T. Molesworth. 2d ed. Bombay, 1857.

**Hemachandra** = Hemak'andra's Abhidhānak'intāmaṇi, ein systematisch angeordnetes synonymisches Lexicon. Herausgegeben, übersetzt und mit Anmerkungen begleitet von Otto Böhtlingk und Charles Rieu. St. Petersburg, 1847.

**HD.** = The Des'ināmamalā of Hemachandra. Part I. Text and critical notes. By R. Pischel. Bombay, 1880. (See p. 117.)

**H.** = Hemacandra's Grammatik der Prākritsprachen, herausgegeben von R. Pischel. Halle, 1877–80. (See p. 117.)

**Vararuchi** = The Prākrita-Prakās'a, or the Prākrit Grammar of Vararuchi. Edited and translated by E. B. Cowell. Hertford, 1854.

**Jacobi** = Ausgewählte Erzählungen in Māhārāshṭri. Zur Einführung in das Studium des Prākrit. Grammatik. Text. Wörterbuch. Von Hermann Jacobi. Leipzig, 1886. Appended is a sketch of the Cāurasenī.

**Whitney** = A Sanskrit Grammar. By William D. Whitney. 2d ed. Leipzig, 1889.

**Çakuntalā** = S'akuntalā . . . by Kālidāsa. Edited by Monier Williams. 2d ed. Oxford, 1876. Cited on account of the annotations.

**Meghadūta** = Meghadūta . . . von Kālidāsa. Herausgegeben von A. F. Stenzler. Breslau, 1874.

**Kādambarī** = The Kādambarī of Bāna. Edited by Kāçināth Pāñdurang Parab. Bombay, Nirnaya Sāgara Press, 1890. The references are to page and line of the text; but may be found with equal facility in the translation of Miss C. M. Riddings, London, 1896.

**Harshacharita** = The Harshacharita of Bāna. Edited by K. P. Parab and Dh. P. Vaze. Bombay, Nirnaya Sāgara Press, 1892. The text references (as before) will serve also for the translation of Cowell and Thomas, London, 1897.

**Parab, Subh.** = Subhāshita-ratna-bhāndāgāram, or Gems of Sanskrit Poetry. Selected and arranged by K. P. Parab. 2d ed. Bombay, Nirnaya Sāgara Press, 1886.

**Sprüche** = Indische Sprüche. Herausgegeben von O. Böhlingk. 2d ed. St. Petersburg, 1870-73.

**Roxburgh** = Flora Indica, or Descriptions of Indian Plants. By William Roxburgh. Calcutta, 1874. Reprinted from Carey's ed. of 1832.

**Rājanighaṇṭu** = Rājanighaṇṭu-sahito Dhanvantariya-nighaṇṭuh. Poona, 1896. Ānanda-ācrama Series, no. 33.

**SR.** = Saṅgīta-ratnākara. Same Series, no. 35.

**Griffiths** = The Paintings in the Buddhist Cave-Temples of Ajantā, Khandesh, India. By John Griffiths. 2 vols., folio. London, 1896-97. The references to this work were added by me in the proofs. Hence their extreme brevity. It is to be hoped that some one with a good knowledge of the artificial poetry may make a careful study of these pictures.

## 2. *Rājaçekhara's Life.*

**Earlier Opinions as to Rājaçekhara's Date.** — The name of Rājaçekhara has been known to Indian scholars ever since the beginning of our century. Extracts from two of his works were published by the late H. H. Wilson. That critic also tried to fix as his date the end of the eleventh or the beginning of the twelfth century A.D.

Aufrecht, in his treatise on the Cārñgadharapaddhati, collected the different verses ascribed in that anthology to the name of Rājaçekhara

and expressed himself (p. 77) to the effect that, in his opinion, the poet was the immediate predecessor of Jayadeva.

Anundoram Borooah is of opinion that the tradition according to which Rājaçekhara is said to have been a contemporary of Çamkara should be trusted, and that, accordingly, "we can safely fix the seventh century as his probable date."

I pass by the opinion of F. Max Müller that Rājaçekhara lived in the fourteenth century, as being founded on a confusion of our poet with a younger Rājaçekhara who wrote the Prabandhakoça, about 1347 A.D. (see p. 196).

The different allusions made by the poet himself in his works were discussed by Pischel, who came to the conclusion that Rājaçekhara must have lived at the end of the tenth or the beginning of the eleventh century.

Peterson and Durgāprasāda assure us that Rājaçekhara's real date is the middle of the eighth century; which, according to them, is shown by the fact that Kṣīrasvāmin, who was the teacher of Jayasimha of Kashmir (A.D. 750), quotes a verse from the Viddhaçālabhañjikā, and that the king Mahendrapāla, to whom Rājaçekhara himself refers as being a pupil of his own, was reigning in 761 A.D.

Vaman Shivram Apte, in discussing these various views, comes to the conclusion that Rājaçekhara lived between the end of the seventh and the middle of the tenth century, most probably about the end of the eighth, because he quotes Bhavabhūti and is himself quoted in the Daçarūpa.

Durgāprasāda and Paraba place our poet between 884 and 959 A.D.

**Rājaçekhara's Relations to Mahendrapāla, and to the Latter's Son, Mahipāla.** — Rājaçekhara, in all his four extant plays, declares himself to be the spiritual teacher of a king Mahendrapāla or Nirbhayarāja. Cp. Viddh. i. 6 (ed. Ärte), Raghukulatilako Mahendrapālah sakalakalānilayah sa yasya çisyah; Karp. i. 5, Mahindavālassa ko a gurū; i. 9, Nibbharārāassa taha uvajjhāo; Bālar. i. 5, Nirbhayaguruh; Balabh. i. 11, devo yasya Mahendrapālanṛpatih çisyo Raghuçrāmañih.

Aufrecht had declared Mahendrapāla and Nirbhaya to be one and the same person, and their identity was proved by Pischel, p. 1221. Nirbhaya, accordingly, is a *biruda* or *ὄνομα πανηγυρικόν* of Mahendrapāla. The mss. of the Karpūramañjarī are in favor of the form Nibbhara (only the Jaina mss. read Nibbhaya), and Nirbhaya may be a false Sanskrit translation of this name.

Mahendrapāla's son was Mahipāla, the paramount sovereign of

Āryāvarta, i.e., according to Bālar. vi. 52<sup>1</sup> (p. 170.6, ed. Govinda), the country to the north of the Narmadā. Cp. Bālabh. i. 7<sup>1</sup> (p. 2. 16, ed. Cappeller), tena (Mahipāladevena) ca RaghuvamīcamuktāmaṇinĀryāvarta-mahārājādhirājena ḥrīNirbhayanarendranandanenārādhitāḥ sabhāsadaḥ. Cp. C. Mabel Duff's Chronology of India, p. 296 and 82 ff.

**Rājaçekhara lived about 900 A.D.** — Now Fleet has shown that this Mahipāla must be identified with the king Mahipāla of the Asni inscription, dated Vikrama sañvat 974=A.D. 917, and has thus proved that Rājaçekhara lived at the beginning of the tenth century A.D. As pointed out by Pischel and Fleet, the Bālabhārata was performed in Mahodaya, and Mahodaya is another name of Kānyakubja (Bālar. x. 87<sup>1</sup>, 89<sup>c</sup>=p. 306. 6, 15), with which town Mahendrapāla and Mahipāla are connected in the Siyadoni inscription. See Kielhorn, p. 170 f. For Mahendrapāla we have the dates 903–4 and 907–8. Fleet was not aware of the fact that Mahendrapāla and Nirbhaya are one and the same, and thought that Mahendrapāla must be another son or a grandson of Nirbhayanarendra, whose real name, according to him, was Mahiṣapāla. But this form of the word is rather suspicious, and the published photograph of the Asni inscription is in favor of Mahendrapāla, as pointed out by Kielhorn, p. 171<sup>16</sup>. As for this form, see Bühler, Epigraphia Indica, i. 244.

Kielhorn's summing up of the names of the four sovereigns of Mahodaya or Kānyakubja or Kanauj, as presented to us by the Siyadoni inscription, together with their known dates, may here be repeated for the reader's convenience from Epigraphia Indica, i. 171 :

1. Bhoja, A.D. 862, 876, and 882.
2. Mahendrapāla or Nirbhayanarendra or Mahiṣapāla, A.D. 903 and 907; pupil of the poet Rājaçekhara.
3. His son Kṣitipāla or Mahipāla or Herambapāla, A.D. 917; patron of Rājaçekhara.
4. His son Devapāla, A.D. 948.

Fleet, Indian Antiquary, xv. 105 ff., has edited an inscription from Dighwa-Dubauli, of the Mahārāja Mahendrapāla of Mahodaya, dated Harṣa sañvat 155=A.D. 761–2. As shown by Fleet, xvi. 175 ff., this feudatory Mahārāja must be quite a different person from the pupil of Rājaçekhara, but may possibly have been one of his ancestors. Peterson and Durgāprasāda confounded both, and thus arrived at the false date mentioned above.

The historical facts being thus finally established, it is no longer necessary to comment upon other suggestions or conjectures respecting the

poet's date. Nor can any authority be attributed to the traditional account that Rājaçekhara was a contemporary of Čāmkarācārya. This opinion is founded on the Čāmkaradigvijaya, a work which is, in every respect, very untrustworthy. The same must be said about the South Indian tradition according to which Rājaçekhara was king of Malabar, his real name being Kulaçekhara Perumāl. This king, according to the Keralotpatti or Keralaviçeśamāhātmya lived in 322 A.D. (!) See Apte, p. 13, note.

**Rājaçekhara's Personal History. A Yāyāvara Brahman, of the Čāiva Sect.** — Rājaçekhara gives more details about himself and his family than most Indian authors. According to Bālar. i. 6<sup>b</sup>, 13<sup>a</sup>; Viddh. i. 5<sup>2</sup>, he belonged to a Yāyāvara family. Hall, p. 14, note, translates yāyāvara with 'maintainer of a sacrificial hearth'; and Nārāyaṇa Dikṣita, in his commentary on Viddh. i. 5<sup>2</sup>, quotes Devala to show that yāyāvara means a kind of grhaṣṭha: dvividho grhaṣṭho yāyāvaraḥ cālinā ca, 'there are two kinds of grhaṣṭha, the yāyāvara and the cālīna.' But probably yāyāvara is the name of the family. The Yāyāvaras were brahmans. Apte, p. 18, justly remarks that Rājaçekhara must also be presumed to have been a brahman because he is said to be an incarnation of Bhavabhūti and because it is not becoming for a ksatriya to be a guru or upādhyāya. On the other hand, Rājaçekhara's wife, Avantisundarī, is called, at Karp. i. 11<sup>a</sup>, "The crest-garland of the Chauhan family," and was accordingly a Rajput princess. [Conjectures about her name in Pischel's Prākrit-grammatik, p. 39–40.]

Rājaçekhara seems to have been a Čāiva. This, as pointed out by Apte, p. 19, is rendered probable by the introductory stanzas to his works. Thus two of the four introductory stanzas in the Karpūramāñjarī are in praise of Čiva and Pārvatī, as are also Viddh. i. 3 and Bālabh. i. 1, 2; whereas, in the Bālarāmāyaṇa, the abstract deity "vāṇīnām gumpha" is extolled. But he cannot have been a bigot; for in the third ācvāsa of the Yaçastilakacampū we are told that he, like many other poets, when occasion arose, did honor to the religion of the Jains. See Peterson, A second report, 1884, p. 45 f.

**Rājaçekhara's Place of Origin the Western Deccan.** — Rājaçekhara's family seems to originate from Mahārāṣṭra, that is (cp. Bālar. x. 73<sup>1x</sup>, p. 302. 18 ff.), from Vidarbha and Kuntala. His great-grandfather, Akālajalada, is called, in the Bālar. i. 13<sup>1</sup>, p. 9. 1, Mahārāṣṭracūḍāmaṇi, 'a crest-jewel of Mahārāṣṭra.' Nārāyaṇa Dikṣita, in the introduction to his commentary on the Viddhaçālabhañjikā, tells us that Rājaçekhara in the Bālarāmāyaṇa declares himself to be from Mahārāṣṭra, and that he made use of the language of that country to a great extent. And in the

colophon to the Benares edition of the Karpūramañjari, the poet is styled Mahārāṣṭracūḍāmaṇi ‘a crest-jewel of Mahārāṣṭra.’ On the other hand, in the Sūktimuktāvali, Rājaçekhara’s ancestor, Surānanda, is called Cedi-maṇḍalamāṇḍanam, ‘an ornament of the country of the Cedis.’

Apte has pointed out that our poet is especially acquainted with Southern customs and places and often alludes to Southern rivers, such as Kāverī, Tāmrāparṇī, Narmadā, etc. He knows “the black cheeks, the pure smile, and the teeth rubbed white with the rind of betel, of the Dravida women, the curling ringlets of Karnatic maidens, the pleasure-seeking propensities of Lāṭa,” etc. See Apte, p. 20 f. In the Āucityavīcāracarcā, v. 27, a stanza by Rājaçekhara is quoted which does not occur in any of his known works:

karṇāṭīdaçanāñkitah citamahārāṣṭrikaṭakṣāhataḥ  
prāudhāndhristanapiṣitah prāṇayinibhrūbhāṅgavitrāsitah |  
laṭibhāuvivestītaç ca malayastritarjanītarjitaḥ  
so 'yām sañprati Rājaçekharakavir Vāraṇasim vāñchati ||

‘Marked by the teeth of the Karnāṭa maidens, hurt by the sharp glances of the Mahārāṣṭra women, pressed by the voluptuous breasts of the Āndhrīs, frightened by the frown of his beloved friend, embraced by the arms of the Lāṭa maidens, menaced by the fore-finger of the women from Malaya, the poet Rājaçekhara nowadays is longing for Benares.’ As the stanza is given by Kṣemendra, the Rājaçekhara here mentioned is presumably no other than our poet. The countries that are named range from Cambay to Comorin, and justify little more than the conjecture that Rājaçekhara was from the Western Deccan. And as we find him in the position of court-poet at Kanauj, far to the north, we must suppose that he, like Bilhaṇa, left his native country to seek wealth and fame at foreign courts.

**Rājaçekhara at the Court of Kanauj.** — Rājaçekhara seems to have been very proud of his position as the guru of king Mahendrapāla, and he mentions this fact in all his plays. In the Sūktimuktāvali we find a stanza by a pupil (antevāsin) of Rājaçekhara, beginning āgaskāriṇi kāiṭabhapramathane. It would of course be impossible to tell whether this antevāsin was the king Mahendrapāla.

The poet’s connection with the court of Kanauj seems to have continued on into the reign of Mahendrapāla’s son and successor, Mahīpāla; for it was at the request of the latter that the Bālabhārata was represented. But we do not know how long Rājaçekhara remained at Mahīpāla’s court.

**Rājaçekhara at the Court of Cedi.** — Rājaçekhara seems also to have had some connection with the Cedi princes. His name occurs in verse

85 of the Bilhari inscription of the rulers of Cedi, published by Kielhorn in the *Epigraphia Indica*, i. 251 ff. The verse runs:

suçlışabandhaghaṭanā vismitakavirājaçekharastutya |  
astām iyam ākalpaṁ kṛtiç ca kīrtiç ca pūrvvā ca ||

'May this composition, the several parts of which are well-joined, and which would deserve praise even from the wonder-struck poet Rājaçekhara, last to the end of the world, as well as the preceding eulogy.' (Kielhorn.) The reference to our poet in a Cedi inscription gains somewhat in its significance from a stanza in the Sūktimuktāvali, which is attributed to the name of Rājaçekhara, and which may perhaps be of interest in this connection:

nadinām Mekalasutā nr̄pānām Rañavigrahaḥ |  
kavīnām ca Surānandaç Cedimanḍalamandanām ||

'The Narmadā among rivers, Rañavigraha among kings, and Surānanda among poets adorn the country of the Cedis.' This verse seems to be written in praise of Rañavigraha, and if that be the case, it cannot belong to the younger Rājaçekhara. As shown by Fleet,<sup>1</sup> Rañavigraha is a *biruda* of the Cedi prince Çāmkaragaṇa, who lived about the middle of the tenth century. We may therefore, perhaps, conclude that Rājaçekhara at some time of his life had connection with the Cedi court.

**Rājaçekhara's Ancestry.**—Some details about Rājaçekhara's ancestry are given in his works. His father was a high minister, mahāmantrin (Bālar. i. 7<sup>2</sup>; Bālabh. i. 8<sup>18</sup>), Durduka (Bālar. i. 13<sup>1</sup>), or Duhika (Viddh. i. 5<sup>2</sup>) ; and his mother's name was Çilavatī (Bālar. i. 13<sup>1</sup>). Poetical skill appears to have been traditional in the family. In a well-known stanza, Bālar. i. 13, we read :

sa mūrtto yatrāsid gunaṅgaṇa ivākālajaladaḥ  
Surānandah so 'pi çravaṇapuṭapeyena vacasā |  
na cānye gānyante Tarala-Kavirāja-prabhṛtayo  
mahābhāgas tasminn ayam ajani yayāvarakule ||

'This illustrious man (Rājaçekhara) was born in the Yāyāvara family ; to which belonged Akālajalada, like a host of virtues incarnate ; and Surānanda, whose words are worthy of being drunk in by the ears ; not to speak of others, such as Tarala and Kavirāja.' See Aufrecht, p. 77. Pischel, p. 1223, gives a slightly different translation, and remarks that the verse does not prove that Tarala and Kavirāja belonged to Rājaçekhara's family.

<sup>1</sup> The dynasties of the Kanarese districts of the Bombay Presidency from the earliest historical times to the Musalman conquest of A.D. 1318. Gazetteer of the Bombay Presidency. Vol. i., Part ii., Bombay 1896, p. 414.

But in a stanza, given by Peterson in his Second Report, p. 59, and probably written by the younger Rājaçekhara, it is expressly stated that Tarala was a *yāyāvara*.

Akālajalada was the great-grandfather of Rājaçekhara : see Bālar. i. 13<sup>1</sup>; Viddh. i. 5<sup>8</sup>; Aufrecht, p. 4. Stanza 777 of Cārñgadhara's Paddhati is attributed to Akālajalada ; and as his name is ingeniously woven into the stanza, with a double or hidden meaning (see Aufrecht, p. 4), we can hardly doubt the correctness of the attribution. The Subhāśitāvali contains the same stanza, as no. 843 ; and here it is attributed to a "Southerner," dāksinātya.<sup>1</sup> But whether this Southern poet, Akālajalada, the author of the stanza, is identical with the ancestor of Rājaçekhara is not yet proved. According to a stanza ascribed to Rājaçekhara in the Sūktimuktāvali, the dramatist Kādambarīrāma plagiarized from Akālajalada and thereby achieved fame as an excellent writer. See Peterson's introduction to the Subhāśitāvali, p. 102.

Surānanda must also have been a poet, as may be inferred from the epithets given to him by Rājaçekhara, in the Rañavigraha stanza (above, p. 182), and as is directly stated in the stanza just quoted (p. 182).

Tarala's name occurs in a stanza which, in the Sūktimuktāvali and the Harihārāvali, is given under Rājaçekhara's name :

. Yāyāvarakulaçreñer hārayaṣṭeç ca mañḍanam |  
suvarṇabandharuciras Taralas yathā ||

'As the central gem, brilliant with golden setting, adorns the necklace, thus Tarala, illustrious on account of his Suvarṇabandha, adorns the Yāyāvara family.' Suvarṇabandha, with its double meaning, seems to contain an allusion to some work of Tarala.

As for Kavirāja, this must mean a different person from the author of the Rāghavapāñḍavīya, if indeed the word is here used as a proper name. It is, of course, often merely a honorific title, and is applied to various poets. Thus Rājaçekhara himself, according to Karp. i. 9<sup>a</sup>, was successively called bālakavi and kavirāja ; and, at Viddh. i. 5<sup>2</sup>, he calls himself Kavirājaçekhara — cp. Bilhari inscription, p. 182. See Pischel, Die Hofdichter, p. 37.

<sup>1</sup>The Padyāvali contains a stanza (or see Pischel, Die Hofdichter des Lakṣmaṇasena, Göttingen, 1893, p. 10.) ascribed to a poet "of the Deccan":

### 3. Rājaçekhara's Extant Writings.

Four plays are extant which are ascribed to Rājaçekhara. Their names are as follows :

1. Karpūra-mañjari.
2. Viddha-çālabhañjikā, or 'The Statue.'
3. Bāla-rāmāyana.
4. Bāla-bhārata or Pracanda-pāndava.

**Karpūra-mañjari** [= Camphor-cluster]. — This is, in my opinion, the oldest of our poet's plays : see below. It is called a *Saṭṭaka*. This word is said, at i. 6, to mean a kind of *Nāṭikā* where the praveçakas and viṣkambhakas are wanting. The *Sāhityadarpaṇa* (no. 542) adds that it is written entirely in *Prākrit*; that the "marvellous flavor" (*adbhuta rasa*) prevails in it; that its acts are named *javanikā*; and that it, in other particulars, is like the *Nāṭikā*; further (no. 429), that the title of a *Saṭṭaka*, as well as that of a *Nāṭikā*, is to be taken from the name of the heroine. And the *Karpūramañjari* and the *Ratnāvalī* are cited as titles exemplifying the rule.

The *Karpūramañjari* contains four acts called *javanikāntara*. It tells us how the king Cañḍapāla marries *Karpūramañjari*, the daughter of the Kuntala king, and thus becomes a paramount sovereign. The jealousy of the queen, and the machinations that bring the king and the heroine together, form the plot of the play. The *adbhuta rasa* is represented by the sorcerer Bhāiravānanda and his tricks. See Apte, p. 22 f.; Lévi, p. 249 f.

That the *Karpūramañjari* is the oldest of Rājaçekhara's known plays I am inclined to infer from the circumstance that it was not, like the other plays, acted at the request of the king, but by the wish of the poet's wife Avantisundarī.

The *Karpūramañjari* was edited for the first time by Vāmanācārya in The Pandit, 1866–72. Then follows the edition by Durgāprasāda and Paraba, 1887.

I have seen two paraphrases of the *Karpūramañjari* in modern vernaculars. The first is a Hindī translation by the well-known poet Hariçandra (cp. Grierson, The modern vernacular literature of Hindustan, Calcutta, 1889, no. 581), and was printed in the year 1883. The other is a Marāṭhī translation, Bombay, 1890. See the chronological list under 1883 and 1890.

Of the existing commentaries, the best known is that of Vāsudeva,

which Durgāprasāda and Paraba have subjoined in their edition. It is hardly more than a Sanskrit paraphrase, and is of relatively small value. Much better is the South Indian commentary of Krṣṇasūnu. Pitāmbara's Jalpatiratnamāñjarī is also of some use. The commentary of Dharmadāsa is known to me by name only. It is quoted by Durgāprasāda and Paraba in their edition of the play. For further information, see the critical account of the mss., p. xxiii ff.

**Viddha-çālabhañjikā.** — The next production of our poet seems to have been the Viddha-çālabhañjikā or The Statue. This is a Nāṭikā in four acts, and the author seems, in several points, to have imitated the Ratnāvalī. In one passage (iv. 1<sup>19</sup> = p. 113. 12 ff. in the edition of Ārte) the plays of Čriḥarṣa are perhaps directly alluded to. The plot is quite similar to that of the Karpūramañjarī. The King Candravarman of Lāṭa has no son. He therefore tries to pass off as a boy his only daughter Mṛgāñkāvalī, and sends her under the name of Mṛgāñkavarman to the Queen of King Vidyādharamalla.

In the first act, Vidyādharamalla tells the Vidūṣaka that he has, in a dream, seen a beautiful girl; but that, as he tried to catch her, she escaped, leaving her necklace. This was, as we learn in the third act, no dream, but an actual fact brought about by the contrivings of the King's minister, who knew who the disguised "boy" in the Queen's apartment was. An attendant persuades "the boy" to enter the King's sleeping-room, telling her that she would there meet the god of love. A seer had already foretold that whoever should take Mṛgāñkāvalī to wife would become a universal emperor. And on this account the minister desired to bring it about that his royal master and Mṛgāñkāvalī should fall in love with each other. Afterwards, the King sees in the garden some maidens amusing themselves at swinging, and among them recognizes the face he saw in his dream. He is now thoroughly enamored. In a pleasure house he beholds a picture and a statue of Mṛgāñkāvalī, and puts the necklace on the statue. At last he gets a glance of the girl herself, but she immediately disappears.

In the second act, after some irrelevant incidents, the King again beholds his beloved, and learns that she is, in her turn, enamored of him.

In the third act, after a long dialogue, and a trick played by the Vidūṣaka upon the Queen's confidante Mekhalā, we find the King and the Heroine together in the garden. But their meeting is brought to a sudden end by the announcement of the approach of the Queen.

In the fourth act, the Vidūṣaka and his wife appear on the stage, the latter, asleep. In her sleep, she discloses the fact that the Queen is

intending to make the King marry Mṛgāñkavarman in the disguise of a woman, in order to get her revenge for the trick played upon Mekhalā. Further on, the wedding takes place; and now a messenger comes from Candravarman to announce that his master has got a son, and that the supposed Mṛgāñkavarman is in fact the daughter of Candravarman.

A good résumé of the play is given by Wilson, ii. 354–60. See also Apte, p. 24; Lévi, p. 245. Apte passes judgment on the literary merit of the play at p. 28.<sup>1</sup>

The play was represented at the request of ḡriyuvārājadeva (i. 5<sup>4</sup>), that is, according to Wilson, the heir-apparent, probably at his installation in the joint administration of the government. The heir-apparent must be Mahīpāla. But, as shown above (p. 181), there is some evidence that Rājaçekhara was connected with the Cedi princes. It is therefore possible that Yuvarājadeva may be one of the Cedi princes, either Keyūravarṣa Yuvarājadeva I., who reigned about the middle of the tenth century, or Yuvarājadeva II., who was a contemporary of king Vākpati of Mālava. See Kielhorn, *Epigraphia Indica*, ii. 304; and cp. C. Mabel Duff, *Chronology of India*, p. 293.

The *Viddhaçālabañjikā* was edited by Vāmanācārya (1866–71), Jīvānanda Vidyāsāgara (1873 and 1883), and Bhāskar Rāmchandra Ārte (1886). Ārte has subjoined the commentary of Nārāyaṇa Dīkṣita, the son of Raṅganātha Dīkṣita and a pupil of Dāmodara. Nārāyaṇa was a native of Mahārāshtra; according to Aufrecht, he lived in the eighteenth century.

**Bāla-rāmā�ana.**—This is a Nāṭaka in ten acts. Of all Indian dramas it is probably the greatest in bulk. The prologue alone, as Apte observes, is as long as an act, and each act has the bulk of a Nāṭikā like the *Ratnāvalī*. The number of stanzas is 741. It is hard to see how so lengthy a play could well have been brought out upon the stage. And the author himself seems to have felt this difficulty; for he says (at i. 12): “If some wise critic should find it to be a fault of this Bālarāmā�ana that it is too long, that acute critic should be asked whether or not some virtue is to be found in the *diction*. And if this be the case, well then, let him *read* and enjoy my six compositions.” It is here of no importance whether the prologue is a later addition to the play, as is made probable by Pischel, p. 1227. On the other hand, we may conclude from the words of i. 1<sup>2</sup> that the play was really represented at the request of the king Mahendrapāla.

<sup>1</sup> [Without unfairness to Rājaçekhara, non-Sanskritists can hardly accept Apte's strictures until some one has made a sympathetic translation and interpretation of the

piece. Such a treatment is in prospect from the pen of Mr. Montgomery Schuyler, Jr., a pupil of my friend, Professor Jackson of Columbia University.—C. R. L.]

The Bālarāmāyaṇa relates the whole history of Rāma from Sītā's svayamvara to the slaying of Rāvaṇa and the return to Ayodhyā after Sītā had passed through the ordeal of fire. Rāvaṇa is from the very beginning represented as the jealous rival of Rāma and as taking a part in the svayamvara; and his love and longing play a much more prominent rôle than his ferocity and cruelty. The banishment of Rāma is, in the Bālarāmāyaṇa, brought about by Cūrpanākhā and other demons under the disguise of Daçaratha and Kāikeyī.

A full analysis of the play is hardly called for. It would involve a repetition of well-known incidents. The reader may consult Lévi, p. 272 ff.; Apte, p. 31 ff.; and Baumgartner, Das Rāmāyaṇa und die Rāma-literatur der Inder, Freiburg im Breisgau, 1894, p. 126.

As for his sources, the poet seems to give some hints concerning them in the stanza at Bālar. i. 16 and Bālabh. i. 12, which is ascribed to Dāivajñā :

babhūva Valmikabhavaḥ purā kavis  
tataḥ prapede bhuvi Bhartṛmenṭhatām |  
sthitāḥ punar yo Bhavabhūtirekhayā  
sa vartate samprati Rājaçekharaḥ ||

'He who in former days was the poet sprung from the ant-hill (Vālmiki) and subsequently assumed on earth the form of Bhartṛmenṭha and who again appeared in the person of Bhavabhūti, the same is now Rājaçekhara.'

That our poet is largely indebted to the works of Vālmiki and Bhavabhūti is clearly shown by Apte. For the most part he drew upon the Rāmāyaṇa of Vālmiki; and where he deviated, "he clearly imitated Bhavabhūti; and there are unmistakable signs that he had the Mahāvīra-charita before him at the time of writing this play [cp. e.g. Bālar. x. 65 and Mahāv. i. 55]. . . . In the sixth act, he follows Bhavabhūti in exculpating Daçaratha's wife. . . . The scene of Lanka and Alaka is a clear imitation of Bhavabhūti etc." See Apte, p. 37, 38. Lévi (p. 292 f.) speaks of Rājaçekhara's relation to Bhavabhūti, and shows (Appendice, p. 37) that the former occasionally imitated Kālidāsa.

Bhartṛmenṭha is less known. Cp. Peterson and Durgāprasāda, Introduction, p. 92; Bühler, Detailed report of a tour in search of Sanskrit mss., Bombay, 1877, p. 42; Aufrecht, ZDMG. 36. 368; Lévi, p. 183. Bhartṛmenṭha seems also to be called Hastipaka, which word is equivalent to Menṭha. His kāvya, Hayagrīvavadha, is known from the Rājatarāṅgiṇī and from quotations. Now I think that Lévi was right in inferring from the verse before us that Bhartṛmenṭha has, in some way or other, treated the history of Rāma. But I cannot deem Lévi's supposition (Appendice, p. 47), that the work in which Bhartṛmenṭha did so may

be the Bhaṭṭikāvya, to be a probable one. The same opinion that Lévi held, had been previously expressed by Borooah, p. 20.

Burnell's opinion of the Bālarāmāyaṇa is that "it has nothing remarkable about it but its prosy length." See Classified Index, p. 169. But it must be admitted that there are several passages of great lyrical beauty in it, and that the poet's mastery of the several languages is better shown in the Bālarāmāyaṇa than in any other of his plays.

The Bālarāmāyaṇa was edited by Govinda Deva, Benares, 1869, and by Jīvānanda, Calcutta, 1884. No complete commentary is known to exist.

**Bāla-bhārata.** — Rājaçekhara's last work is the Bāla-bhārata, or, as it is sometimes called, the Pracanda-pāñdava. Both names are used in the play itself: see i. 8<sup>b</sup> and <sup>4</sup>. It is a Nāṭaka (see text, i. 8); and as such, it ought to contain at least five acts. In fact, however, it has only two. It seems accordingly to be incomplete, and was very likely "projected on the same plan as the Bāla-rāmāyaṇa" (Apte, p. 39).

As the poet himself tells us, the Bāla-bhārata is founded on the Mahā-bhārata. See i. 4, where Rājaçekhara implores Vyāsa to grant him the help of his muse. The play has three stanzas taken directly from the Mahā-bhārata. These are: i. 18 = MBh. i. 62. 53 (= 2333); ii. 5 = MBh. i. 1. 111 (= 109) or v. 29. 53 (= 861); and ii. 6 = i. 1. 110 (= 108) or v. 29. 52 (= 860).

In the first act, the svayamvara of Drāupadī is described. In the second act we learn how Yudhiṣṭhira lost everything in gambling; how Duḥçāsana dragged Drāupadī by the hair of the head; and how at last the Pāñdavas depart to the forest.

For an account of the contents, see Apte, p. 40–41. See also Wilson, ii. 361. "The story is not very interestingly told; . . . but the verses are smooth and flowing," says Apte.

The play was represented at Mahodaya (Kanauj) before Mahīpāla, then paramount sovereign over Āryāvarta, and it appears to have been the last work of our poet.

The Bāla-bhārata was edited by Cappeller, Strassburg, 1885. See A. Weber's notice of the edition in *Indische Studien*, xviii. 481–3. It was also edited by Durgāprasād and Parab, Bombay, 1887, in the Kāvya-mālā. In this latter edition, after stanza i. 32, only the chāyā of the Prākrit passages is given.

#### 4. Lost Works and the Anthologies.

**A Tradition of More than Four Works.** — Rājaçekhara speaks of "our six works" at Bālar. i. 12, as we saw, p. 186. Four of these have been dis-

cussed. Of the other two we have at present no knowledge. If we may trust the statement made at Karp. i. 9, that the poet had already achieved eminence when he wrote the *Karpūramañjari*, it may be that these other two works preceded the *Karpūramañjari* and were his earliest productions. And it is of course possible that they are still extant under some other author-name (such, for instance, as *Candra-cūḍa*), equivalent in meaning to "Rājaçekhara," but quite unlike it in form.

**Fragments in the Anthologies.** — The Anthologies give a considerable number of stanzas which they ascribe to Rājaçekhara. It may be that some of these are taken from "these other two works." And it is worth while to assemble them here, either as a help for future students in the identification of the two works, if they are still extant; or else as fragments, if they are lost.

My collections are made from two anthologies: the *Paddhati* of Čārīgadhara, and the *Subhāśitāvali* of Vallabhadeva. It is convenient to have their dates given here. Čārīgadhara's work was written about 1363 A.D. (Grierson, Modern Vernacular Literature of Hindustan, p. 6). Vallabhadeva flourished probably between 1400 and 1450 A.D. (Bühler, Kunstsposie, p. 71). I give first the twenty-five *pratikas* of the twenty-four stanzas which I have identified as parts of Rājaçekhara's four known plays; and then those of the ten stanzas which I have not been able to trace in Rājaçekhara's writings.

The few stanzas from Vallabhadeva's collection are marked "Val."; the rest are from Čārīgadhara's. In order to avoid "overrunning" of lines, I abbreviate *Viddh.* by *V.*; *Bāla-r.* by *R.*; *Bāla-bh.* by *Bh.*; and *Karp.* by *K.*

**Anthology-stanzas (24) identified in Rājaçekhara's Writings.** — We will first examine the stanzas given by the Anthologies with or without explicit statement of authorship, and traceable to the writings of our poet.

The following eleven are ascribed by the Anthologist to Rājaçekhara, either expressly by name, or else by reference to one of his plays, and are found in his writings:

- 3659. *taramgaya dṛço.* = *V.* iii. 27; *R.* iii. 25; *Bh.* i. 31.
- 3750. *nirvyaājā dayite.* = *R.* iv. 44.
- 3757. *abhyutthānam upāgate.* = *R.* iv. 43.
- 3837. *dhatte pañkajinītale.* = *V.* i. 43.
- 3928. *vaktraçrījita-.* = *V.* ii. 11.
- 3936. *vahneh çaktir.* = *R.* v. 35.

- Val. 322. udanvacchinnā. = R. i. 8. See Bhartrhari, and below, p. 190.  
 Val. 1411. dāhombhāḥ. = V. ii. 21. Cp. K. ii. 29.  
 Val. 2223. bhindānāḥ sundariṇām. = V. i. 12. See below.  
 Val. 2281 = Val. 3446. lokottaram caritam. = R. ii. 51.  
 Val. 2282. = pṛthvi sthirā bhava. = R. i. 48.

The following eleven, accredited by the anthologist, Čārīngadhara, to “Somebody” (*Kasyacit*, or the like), that is, given as anonymous verses, are found in Rājaçekhara’s writings :

1099. yasya vajramañer bhede. = R. iii. 66.  
 3077. kulagurur abalānām. “kasyāpi.” = V. i. 1.  
 3282. padbhyaṁ muktās. = Bh. i. 28.  
 3373. tad vaktrām yadi. = V. i. 14 ; R. ii. 17.  
 3516. upaprākārāgram. = V. i. 31.  
 3591. sāirandhrikarakṛṣṭa-. = V. ii. 23.  
 3719. vrajaty aparavāridhim. = V. iv. 1.  
 [3722. (= Val. 2223, above.) bhindāno māninīnām. = V. i. 12.]  
 3816. ye dolākelikārāḥ. = V. i. 27 ; cp. R. x. 55.  
 3912. celāñcalena. = V. ii. 9.  
 3929. amandamaṇi-. = V. ii. 6.

The stanza *drçā dagdham* is given as an anonymous one by Vallabha-deva, no. 1309 ; while Čārīngadhara (no. 3078) ascribes it to Kṣemendra (about 1037 A.D. !). As a matter of fact, it is found more than a century earlier, at Viddh. i. 2. (See also Sprüche.)

Three of Rājaçekhara’s stanzas occur in one recension or another of the Çatakas of Bhartrhari (about 650 A.D.?). Did our dramatist take them from his predecessor ? or were they taken from Rājaçekhara by some later redactor of the Çatakas and added thereto (as was the case with Kālidāsa’s *anāghrātam puspaṁ*) ? Apte discusses the question at p. 52 and deems the latter alternative the more likely. Vallabhadeva ascribes the first to Rājaçekhara, see above. For detailed references, see Sprüche, where all three are given. The stanzas are :

- Bālar. i. 8, udanvacchinnā bhūḥ (see above) ;  
 Bālar. iii. 17, sthitīḥ puṇye ‘raṇye ;  
 Bālar. vii. 40, vahati bhuvanaçrenīm.

**Anthology-Stanzas (10), “of Rājaçekhara,” not yet traced.** — There remain a few stanzas which the anthologies ascribe to Rājaçekhara, but which have not yet been traced by me to any of his known works. They are :

85. tam vande padmasadmānam.  
 251. nūnaṁ dugdhābdhi-. (See Indische Sprüche, 3806.)

3423. āhāre viratih. (Sprüche, 1079.) = Val. 3485, as anonymous.  
 3926. cañcallolāñcalāni.  
 Val. 2563. indor lakṣma.  
 Val. 3046. dātūr vāridharasya.  
 174. trayo 'gnayas trayo vedāḥ.  
 188. Bhāso Rāmila-Somilāu.  
 189. aho prabhāvo vāgdevyāḥ.  
 190. Sarasvatipavitrāṇām.

The first of these ten looks like the introductory stanza of some lost work. The Rājaçekhara to whom the last four are ascribed is, I opine, the younger Rājaçekhara, of later date than our dramatist (see p. 196).

### 5. *Rājaçekhara and the Prākrit Literature.*

**The Literary Prākrits and the Real Vernaculars.** — Rājaçekhara's writings would probably be of less importance to us if we were better informed about the history of Prākrit literature. But on this subject our knowledge is exceedingly limited. The word Prākrit itself has different meanings. Thus in modern Indian books, we find it used in the sense of vernacular; but its general use is to designate the literary dialects described by the Prākrit grammarians. These dialects were not real vernaculars, and are clearly distinguished from them by native writers, the literary dialects being called Prākrits, while the spoken vernaculars are called Apabhraṇas or Deçibhāṣās.

The Prākrits are, of course, developed from Apabhraṇas, and the first beginnings of Prākrit literature must therefore be traced back to the old literature in the vernaculars; but this task still lies beyond the reach of our abilities. From a comparative analysis of the ancient literary remains of India, it must be concluded that, from the earliest times, there were many stanzas current among the people, relating old legends and traditional tales, and that many of those stanzas were current in the old vernaculars. Most of them are probably incorporated in the great Indian epics, and our principal knowledge of them must be derived from those sources. Such stanzas are alluded to and quoted as early as in the time of the Brāhmaṇas; and several Vedic hymns must be reckoned to that branch of literature. But this question is connected with the history of Indian literature in general and cannot be discussed here. Our present inquiries must be restricted to the poetical literature in Prākrit proper, and I must therefore leave out of account the large Pāli literature, which has a history of its own, and also the literature of the Jainas, though this

sect has exerted the preponderating influence upon the development of Prākrit literature in general. Thus most of the authors who have written on Prākrit grammar and lexicography are Jainas. And the circumstance that the Jainas chose the Māhārāṣṭri for their literary compositions, contributed greatly to the development of that language for literary uses.

On the other hand, the Jainas cannot be supposed to have written in a language not before used in literature, and modern inquiries point to the conclusion that a large poetical literature existed in Prākrit, though only a small portion of it has come down to us. The reason for this fact is not very hard to find. The golden age of Prākrit literature falls in the time before the Sanskrit literature had reached its classical perfection. The great gap in the history of that literature, between the end of the epic period and the epoch which Max Müller called the renaissance of Sanskrit literature, has proved to be partly an illusion, and we now know that Sanskrit literature dates much farther back than was formerly supposed. But its fuller development at the hands of the great mediæval poets of India absorbed all the interest of the educated classes, and to this day the systematic searches for mss. in India have often had Sanskrit literature chiefly in view.

**Early Prākrit Lyrics.**—The oldest poetry of India is contained in the Vedic hymns and belongs to the religious branch of lyrics. In later times, we find this branch of literature represented by the poems of the different Indian sects, the religious çatakas, the stotras, and stutis. A good deal of this literature is written in Prākrit, but must be treated in connection with the religious history of India, especially that of the Jains. It is in the secular lyrics that the Indian literature has reached its highest perfection. This literature has not produced many complete works, but is generally contained in numerous detached verses, each giving a little genre-picture of Indian life. Most of these verses are erotic, and are generally admired by the critics.

**Hāla's "Seven Centuries."**—Such verses were, in early times, collected into anthologies, often called çatakas or centuries. The most ancient extant anthology that we know is the Sattasaī or the "Seven Centuries" of Hāla. This work is entirely written in Māhārāṣṭri Prākrit, and we have no knowledge of the existence of any work, of that kind and of equal age, written in Sanskrit. Hāla is another name of Sātavāhana, a name which often occurs in the Andhrabhlṛtya dynasty. Hāla was probably not himself the compiler of the Sattasaī, but only the compiler's

patron. The time of his life cannot be fixed with certainty, but he probably belongs to the first centuries of our era, and he must have lived a long time before Bāṇa, who, in his *Harṣacarita*, Introduction, verse 13, praises the Sattasai. In Hāla's anthology, the author's name is quoted after many of the verses, and from this fact we may conclude that Prākrit lyrics have a history which goes back to a time long before Hāla. Unfortunately we do not know anything but the names of some of these poets. Nor are we much better informed as to the later development of this branch of Prākrit literature.

**Jayavallabha's Vajjälagga.**—Bhañdarkar, Report for 1883–84, p. 17, notices a second anthology, the *Vajjälagga*, composed by the Cvetāmbara Jain, Jayavallabha. I cannot, from the materials at my disposal, fix his time; but the commentary of Ratnadeva is dated in the year 1393, which must, according to Bhañdarkar, be of the Vikrama era, and the same scholar has found verses from the *Gaudavaho* in the collection. The name *Vajjälagga* is derived from the systematic arrangement in *vrajyās* or chapters, each treating a different subject. There are 48 such chapters, which are enumerated in 5 gāthās. The total number of verses is 704; and, judging by the specimen given by Bhañdarkar, the *Vajjälagga* must be much like to the *Sattasai*. For the form of the title, cp. Bhañdarkar, l.c., p. 324, comm. on stanza 4; and HD. 7. 17. The language is the Māhārāṣṭri.

I am not aware of the existence of other poetical anthologies in Prākrit.

**Ānandavardhana's Visamabāñalilā.**—Ānandavardhana, who, according to the Rājatarāñginī, v. 34, obtained fame under the king Avantivarman of Kashmir (855–84), wrote a Prākrit poem, the *Visamabāñalilā*. We know this work from quotations in the author's rhetorical work, the *Dhvanyāloka*. These quotations seem to show that the *Visamabāñalilā* was also an anthology, probably written for the use of poets (*kavivyut-pattaye*, *Dhvanyāloka*, iv. 7).

Ānandavardhana quotes verses in Apabhrañça and may have composed his anthology also in Apabhrañça. The quotations by Hemacandra must be taken from some such work, but we do not know anything more about it, and the Apabhrañça literature lies outside of our subject. Nor can I here dwell on works such as the *Rsabhapañcācikā* of Dhanapāla (tenth century), because it belongs to the religious literature of the Jains.

**Gunādhyā's Brhatkathā.**—The lyrical Prākrit literature is, for the most part, written in Māhārāṣṭri. But the first name which occurs in the poetical Prākrit literature, is connected with another dialect, the Pāicāci.

The poet Gunādhya is said to have written his Br̥hatkathā in that language. Gunādhya is commonly supposed to have lived in the first centuries of our era. See Bühler, Report, p. 47. The Br̥hatkathā was not an original work of Gunādhya, but a compilation of folk-tales then current, such as the Pañcatantra and the Vetālapañcaviniçati, which collections are, to this day, widely spread in the modern vernaculars of India. The work itself has not been found, but we know it pretty well from the two translations, one by Kṣemendra, the Br̥hatkathāmañjari, and the other by Somadeva, the Kathāsaritsāgara. According to the testimony of those authors and of Dañdin, it was written in the Pāicāci language. This dialect is described by Hemacandra in his Prākrit grammar, iv. 303 ff., and it is probable that Hemacandra made actual use of a copy of the Br̥hatkathā. See Pischel, De Grammaticis Prācriticis, Vratislaviae, 1874, p. 33. Bühler, also, when in India, was told that manuscripts of the work were still extant.

The Pāicāci seems to be more closely connected with the really spoken vernaculars of ancient India than is any other literary Prākrit. And that branch of literature which is represented by the Br̥hatkathā must always have been popular. In some of the Sanskrit collections of folk-tales we also find verses in the old vernaculars, the Apabhrañcas. But the history of this literature is too closely connected with the general literary and linguistic history of India to be dealt with here, and we shall only state the fact that the earliest collection of folk-tales of which we have certain knowledge was written in Prākrit.

In the Mahākāvya, on the other hand, the priority must unquestionably be assigned to the Sanskrit literature. Aside from the Rāmāyaṇa, no Prākrit kāvya can claim an antiquity equal to that of the Buddhacarita of Aćvaghoṣa.

**Prākrit Kāvyas. Rāvaṇa-vaha.** — The oldest Prākrit kāvya is the Setubandha. This poem, whose Prākrit name is Rāvaṇavaha or Dahamu-havaha, contains in 15 Sargas the story of Rāma, from the starting of the monkey army to the slaying of Rāvaṇa. It was formerly ascribed to Kālidāsa; so by the commentator Rāmadāsa, who lived under the emperor Akbar. And also in the colophons the name of Kālidāsa occurs. But tradition generally ascribes the poem to Pravarasena. Thus Bāṇa does, in the Harṣacarita, Introduction, verse 14, and Kṣemendra, in the Aucitya-vicāracarcā, verse 16. According to Rāvaṇavaha, i. 9, the work seems to have been completed at the request of a king by some poet. Pravarasena was therefore probably a king. We know four kings by that name. As the Rāvaṇavaha is mentioned by Dañdin and Bāṇa, it cannot be later than

the sixth century. Tradition seems to point to one of the two Kashmirian kings of that name. The poem was perhaps written on the occasion of the building of a great bridge over the Vitastā or Jehlam by Pravarasena II. See Rājatarañgiṇī, iii. 354. This king is now commonly placed in the sixth century after Christ.

It is likely that Pravarasena was not himself the author, but that the work was merely dedicated to him. We cannot ascertain who the real author was. But it is not probable that we have to do with a work by Kālidāsa. The excessive use of compounds is not in accord with Kālidāsa's style; and it would be difficult to understand why Bāṇa and Kṣemendra did not ascribe the work to Kālidāsa, if it were really written by him.

**Bappai-rāa's Gauḍa-vaha.** — Another Prākrit kāvya is the Gauḍavaha of Bappai-rāa, written about 750 A.D. and in celebration of the poet's patron, king Yaçovarman of Kanauj. This poem seems to have come down to us in mutilated form. The different parts of it are very loosely connected, and the theme itself, the slaying of the Gauḍa king, is hardly more than vaguely alluded to. The king Yaçovarman was subjugated by the king Lalitāditya of Kashmir (about 726 A.D.), and Bappairāa therefore was a contemporary of Bhavabhūti. See Rājatarañgiṇī, iv. 144. His Sanskrit name is Vākpatirājā, probably a translation of the Prākrit name.

Ānandavardhana, in his Dhvanyāloka, quotes verses from a third Prākrit kāvya, the Harivijaya of Sarvasena, which work is not otherwise known.

Rājaçekhara is not known to have written other works than dramas.

**Prākrit Drama: Saṭṭakas.** — The Indian drama seems to have its root partly in Sanskrit, partly in Prākrit literature. The one play which is written in Prākrit exclusively is the Karpūramañjarī. But we are, I think, right in concluding from the definition of the word saṭṭaka, given in the work itself, that the Karpūramañjarī was not the first composition of its kind. And the word saṭṭaka occurs, in the form sādaka, as early as on the Bharhut stūpa. The quotation from Tagore, given by Lévi, ii. 5, may help us to understand the origin of the saṭṭaka. In most characteristics it agrees with the Nātikā, but was perhaps classed separately, not only because it was written entirely in Prākrit, but also because a distinct kind of dancing was used in it.

**Karpūra-mañjarī the only Saṭṭaka Extant.** — At all events, Rājaçekhara's work is the only extant pure Prākrit drama; and his chief importance in the history of Prākrit literature lies in the fact that he has

given to us a unique specimen of a kind of literature which has perhaps a history of its own.

**This Play Important for the History of the Drama.**—The Karpūra-mañjari is also of importance for the history of the Indian drama in general. To judge from some indications in the rhetorical literature, we must suppose that, in early times, a sthāpaka (as well as the sūtradhāra) had something to do with the arrangement of the play. But in most of the known plays, the sthāpaka has disappeared. In his recension of Lévi's book, *Le théâtre Indien*, in the *Göttingische Gelehrte Anzeigen*, 1891, p. 361, Pischel has suggested that this fact is owing to a reformation by Bhāsa (cp. Pischel, *ibidem*, 1883, p. 1234).

In the Karpūramañjari we still find the sthāpaka in action. Most of the mss., it is true, have substituted the more usual word sūtradhāra for sthāpaka, where the latter occurs; but it clearly appears from the whole arrangement of the introduction that this proceeding is false. In i. 12<sup>3</sup>, we learn that the “ajjo” is busy with his wife in the tiring-room. There is no question that the word ajja or ārya in this passage means the sūtradhāra. It therefore follows that the sūtradhāra was not on the stage between the end of the nāndī and that of the prastāvanā. We must accordingly conclude that those manuscripts are right which represent a sthāpaka as coming on the stage immediately after the nāndī.

It may also be noted here that this same passage, i. 12<sup>3</sup>, clearly shows that the female rôles were sometimes played by female actors.

The nāndī itself is of interest in the Karpūramañjari, because verses are recited after it. This is a curious fact. We find the same again in the Pārvatīparinayanāṭaka. (Pischel, l.c., p. 360.) The Karpūramañjari, accordingly, may be consulted with profit by the student of the general history of the Indian drama; and it is not unlikely that the Sattaka has on this point preserved traces of a more ancient stage of development in this branch of literature.

## 6. Other Poets mentioned by Rājaçekhara.

**Several Other Poets are occasionally mentioned in the Writings of Rājaçekhara.**—Many of the memorial verses which occur in the anthologies, and are ascribed to him, were most probably not written by our poet. Some of them are, according to the Harihāravali, taken from the “Bhojaprabandha of Rājaçekhara.” It is, accordingly, probable that they are extracts from the Prabandhakoça of the *younger* Rājaçekhara, which was written in 1347. Most of those verses are collected in alphabetical

arrangement, after the name of the poets mentioned, in the introduction to the edition of the Karpūramañjari in the Kāvyamālā. In this place I can only take notice of the poets alluded to in Rājaçekhara's plays.

Hariuddha, Nandiuddha, Pottisa, and Hāla are mentioned as poets at Karp. i. 20<sup>20</sup>. The Tanjore mss. of this passage, however, have, instead, the names Haribamhasiddhi (?), Oddisa, Pālittaa, Campaarāa, and Malla-sehara. With reference to these names, see Pischel, Göttingische Gelehrte Anzeigen, 1891, p. 365.

Aparājita is mentioned at Karp. i. 8<sup>3</sup>, as a poet contemporary with Rājaçekhara, and as speaking in terms of highest praise of the merits and achievements of Rājaçekhara. In the Tanjore mss., Aparājita bears the surname Babbararāa. He is said to be the author of a Mrgāñkalekhākathā. This work is not otherwise known, but was probably a composition founded on a tale like that of Kathāsaritsāgara 65. 221 ff. Stanzas by Bhattāparājita occur as no. 1024 of the Subhāśitāvali (see also the Introduction thereto, p. 103) and in the Padyāvali.

Çāmkaravarman or Krṣṇaçāmkaraçarman was another contemporary poet. His name is mentioned in the first form at Bālar. i. 16<sup>2</sup>; and in the second at Viddh. i. 6<sup>1</sup>. He is called sabhya in the Bālarāmāyana, and gosthīgaristiṣṭha in the Viddhaçālabhañjikā; but he is not otherwise known. A Çāmkaravarman occurs among the poets of the Sūktimuktāvali.

Dāivajña is mentioned at Bālar. i. 15<sup>2</sup> and Bālabh. i. 11<sup>1</sup>. This may be a proper name and refer to some contemporary poet. Or it may be a simple appellative, to be rendered by 'fortune-teller' (so Fleet, p. 176).

## 7. *Mentions of Rājaçekhara in the Literature.*

**By Vasukalpa, Abhinanda, and Somadeva.** — According to Aufrecht in the Catalogus catalogorum, p. 502, Rājaçekhara is mentioned in the Sūktimuktāvali as a contemporary poet by Vasukalpa and Abhinanda. We do not know anything about Vasukalpa, but we have two poets named Abhinanda. The one is known as the author of a kāvya, the Rāmacarita, and was the son of Çatānanda. The other was called Gāudābhīnanda, and was a son of Jayanta Vṛttikāra. His great-great-grandfather lived under king Muktaçīda Lalitāditya of Kashmir, whose accession, according to Bühler, cannot have taken place before 724. Gāudābhīnanda must therefore have lived about the middle of the ninth century. He is known as the author of the Kādambarikathāsāra and of the Yogavāsiṣṭhasāra. Bühler, Indian Antiquary, ii. 102 ff., thought the two Abhinandas to be one and the same. On that point, cp. Durgāprasāda and Paraba, Kāvyamālā, Part ii. 50. Abhinanda is also quoted, Suvṛttatilaka iii. 16, 29.

Rājaçekhara's name is further mentioned in Somadeva's Yaçastilakacampū. According to the colophon, this work was written çaka 882 = A.D. 960. As mentioned above, we are told in the third äçvāsa that Rājaçekhara occasionally pays honor to the religion of the Jains. As far as I can see, these words cannot apply to the known works of the poet.

**In the Daçarūpa and the Sarasvatī-kanthābharaṇa.** — The Daçarūpa quotes Karp. i. 23 (iii. 14 = p. 117 in Hall's edition), Viddh. i. 31 (iv. 50 = p. 182), and Bālar. iv. 60 (ii. 2 = p. 62). The last passage is said to be taken from the Hanumannāṭaka — see Jīvānanda's ed., ii. 14.

From the Sarasvatī-kanthābharaṇa (ed. by Anundoram Borooh, Calcutta, 1883), I have noted the following quotations: Bālar. i. 42 (p. 224); Bālar. iii. 25 = Viddh. iii. 27 = Bālabh. i. 31 (p. 214); Bālar. v. 8 = Viddh. iii. 2 (p. 315); Bālar. vi. 19 (p. 81); Bālar. vi. 34 (p. 26); Karp. i. 1 (p. 138); Karp. i. 19 (p. 348); Karp. i. 25 (p. 348); Karp. ii. 11 (p. 108); Karp. ii. 42 (p. 194); Viddh. i. 3 (p. 149); Viddh. i. 8 = Bālabh. i. 9 (p. 67); Viddh. i. 14 = Bālar. ii. 17 (p. 215); Viddh. i. 15 (p. 179); Viddh. i. 19 (p. 367); Viddh. i. 20 (p. 72); Viddh. i. 31 (p. 223); Viddh. iii. 5 (p. 104 and 214); Viddh. iii. 14 (p. 72). Cp. Colonel G. A. Jacob, Journal of the Royal Asiatic Society, 1897, p. 304 ff.

**In Works of Kṣemendra.** — Kṣemendra, also, in several of his works gives references from Rājaçekhara's plays. In the Āucityavicāracarcā, we find Bālar. i. 39 (v. 13); ii. 20 (v. 20); iv. 1 (v. 36); v. 11 (v. 14); x. 41 (v. 12); Bālabh. ii. 11 (v. 12); Karp. i. 18 (v. 18); and likewise the following stanzas which I cannot trace: citācakraṁ candrah (v. 15); strīñām madhye (v. 16); Karṇātidaçanāñkitah (v. 27). In the Kavikāñthābharaṇa only one stanza by Rājaçekhara is quoted (nakhadalitahari-drāgranthigāure, 5. 1), and this one is not from his known works. In the Suvṛttatilaka, iii. 35, Rājaçekhara is praised for his ability in the Çārdūlavikriḍita metre; and from his works the following two passages are given, namely, Viddh. i. 30 (at ii. 23) and Bālar. i. 63 (at ii. 41).

**In the Kāvya-prakāça, Prākṛta-piṅgala, etc.** — The Kāvya-prakāça also contains a number of citations from Rājaçekhara. Thus we find there Karp. i. 19, 20; ii. 4, 9; Viddh. i. 2; etc. (cp. Jacob, l.c., 1898, pp. 294, 303, 305, 313). Further quotations from Rājaçekhara, and mentions of him, are found in the Prākṛtapiṅgala (Karp. i. 4, 20, 22, 23, 26; ii. 5); Ganaratnamahodadhi (see Pischel, p. 1223); Hemacandra's Prākrit grammar (see Pischel, l.c.); Mañkha's Çrīkañthacarita (xxv. 74); Abhinava-gupta (see Jacob, l.c., 1897, p. 297); Ruyyaka (see Jacob, l.c., 1897,

p. 307); and in later works, such as the Kuvalayānanda, the Sāhityadarpana, and Mārkandeya's Prākrit grammar; also in Kāleyakutūhala.

A special interest has been attached to the quotation in Kṣīrasvāmin's commentary on Amara i. 8<sup>4</sup>, where, in speaking of the form gonasa, he quotes Viddh. i. 3 to show that the form gonāsa also is used in the same sense. Kṣīrasvāmin further quotes Viddh. i. 11 to show that tāraka is neuter as well as feminine. Cp. Apte, p. 6. Peterson identified the commentator Kṣīrasvāmin with Kṣīra, who is mentioned, Rājatar. iv. 489, as the tutor of king Jayāpiḍa; and thus he came to the conclusion that Rājaçekhara was much older than we now know him to be. Aufrecht on the other hand had already stated (ZDMG. 28. 104) that Kṣīrasvāmin must have lived in the eleventh century, since he quotes Bhoja and is himself quoted by Vardhamāna.

### 8. Rājaçekhara's Prākrit.

Rājaçekhara was, to use Apte's words, "a poet of great learning and much information." The poet himself seems to be very proud of his linguistic skill, as he directly calls himself sarvabhāṣāvicakṣaṇa (Bālar. i. 10<sup>1</sup>) or savvabhāṣācadura (Karp. i. 7<sup>1</sup>). Bālar. i. 11, he mentions the different languages used in literary compositions: Sanskrit, Prākrit, Apabhrañça, and Bhūtabhāṣā. As far as we know, he himself wrote only in Sanskrit and Prākrit. It would be out of place here to discuss his knowledge of Sanskrit. It must suffice to state that he shows a great proficiency in that language. I must here be contented to examine his Prākrit. The Prākrits of the plays, it must be remembered, were no really spoken vernaculars; but rather, essentially literary fictions founded on the vernaculars. They were perpetually influenced, not only by the Sanskrit, but also by the spoken languages. Most of the so-called deçi-words must be derived from this last source. Cp. S. P. Pandit's note to Dhruva's article on the Rise of the Drama, Transactions of the Ninth International Congress of Orientalists, i. 313.

**Çāuraseni and Māhārāṣṭri.** — These are the only Prākrit dialects which occur in the writings of Rājaçekhara. Herein, therefore, he has not evinced a breadth of linguistic knowledge comparable with that of the author of the Mṛcchakaṭikā.

[**Addition** by the General Editor.—In order that this volume may be of service to students of Prākrit in America, to whom, for the most part, no help from a teacher and no elementary books will be accessible, I am constrained to make the following Addition. For a good general account

of Prākrit, see Jacobi's article, "Prākrit Languages," in Johnson's Universal Cyclopædia.

The Čāurasenī is used as the conversational dialect, that is, in the prose passages; while the Māhārāṣṭrī is regularly used in the stanzas. Upon this point the beginner should consult Jacobi, Introduction, §§ 9, 10. The chief distinctive peculiarities of the Čāurasenī are succinctly stated by Jacobi, pages LXX-LXXII. These the learner should study. I am convinced that the best basis for a clear understanding of the differences between the two dialects is afforded by some concrete examples. I have therefore thought it worth while to devote a little space to a collection of some of the doublets which actually occur in this play. In the first column is given the Sanskrit form; in the second, its Čāurasenī counterpart; and in the third, the Māhārāṣṭrī form.

#### Čāurasenī-Māhārāṣṭrī Doublets used in this Play.—

Sanskrit.	Čāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)	Sanskrit.	Čāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)
atha	adha	aha	sthita	thida	thia
tathā	tadha	tahā	sthāpita	thāvida	thāvia
yathā	jadhā	jahā	kalita	kalida	kalia
katham	kadham	kaham	kyathita	kadhida	kaḍhia
iha	idha	iha	ghaṭita	ghaḍida	ghaḍia
tatas	tado	tao	dayitā	daidā	daīā
etad	edaih	eaṁ	puñkhita	puñkhida	puñkhia
eti	edi	ei	bhūṣitā	bhūṣidā	vi-hūsiā
jānāti	jānādi	jānāi	bhṛta	bharida	bharia
dadātu	dedu	deu	ni-veçita	ni-vesida	ni-vesia
bhavati, -tu	bhodi, -du	hoi, hou	ava-tirṇa	odinna	ava-inna
bhavisyati	bhavissadi	hohii	adbhuta	acc-abbhuda	abbhua
labhate	lahadi	lahai	prasrti	pasadi	pasai
vartate	vaiṭadi	vaiṭai	prabhṛti	pahudi	pahui
-vartatām	pavaiṭṭadu	paaiṭṭau	prākrta	pāuda	pāua
tiṣṭhati	citṭhadī	thāi	sāṁskṛta	sakkada	sakkaa
harati	haradi	harai	manoratha	manoradha	maṇoraha
kathyatām	kadhiadu	kahijau	marakata	maragada	maragaa
kriyatām	kariadu	kijjau	mithuna	midhuṇa	mihuṇa
dr̥gyate	disadi	disai	ratna	radaṇa	raaṇa
bhanyate	bhanjadi	bhannai	rati	radi	rai
			riti	rīdi	rīi
kr̥ta	kida	kaa	latā	ladā	laā
gata	gada	gaa	vāta	vāda	vāa
jāta	jāda	jāa	çata	sada	saa
jita	jida	jia	sarasvatī	sarassadī	sarassai
hita	hida	hia	sarit	sura-saridā	sariā
ā-nita	ā-nida	ā-nia	manmatha	mammadha	vammaha
			divasa	divasa	dīha

These forms can all be easily found in the Glossarial Index : and from the Index it appears at a glance which of the citations are prose and which are poetry, the exponential part of the citation being a number for the prose and a letter for the verse. By the help of this table it will be easy to form a clear idea of the extent to which the manuscripts, as we have them, conform to the prescriptions of the native grammarians or disregard them.]

[END OF THE ADDITION.]

**Rare and Provincial Words.**—The most striking feature of Rājaçekhara's Prākrits is his abundant use of rare and provincial words. We give some instances from the Karpūramāñjarī :

ubbimbira	cañgima-	taraṭṭī	bhasala	bakkara
olaggāvīā	cattī-	tasara	bhutthalla <sup>1</sup>	vacchoma
olla	campia	timisa	bhulla	vacchomī
kañkelli	calli	pakkhāujja	maratṭa	varilla
kanḍāriūṇā	chailla	pādiśiddhi	maradhi	vindurilla
kandoṭṭa	chollai	pālittīa	mahalla	sāhulia
kodḍa	ṭapparakanṇa	potta	mahilā	sippi
khaḍakkiā	ṭikkida	bāullīa	riñcholi	sihīṇa
khalakhandā	tenṭākarāla	budḍāna	rosāṇia	hakkārai
galibaila	thakkura	bola	lañgima-	etc.
cañga	dhilla	bolei	latṭhaa	
cañgattana	ñeい	bhamaraṭenṭā	lumbi	

In Rājaçekhara's other works, also, many such words occur. Most of them are explained in the Prākrit grammars and lexicons ; some of them have equivalents only in modern vernaculars.

[The student who uses diligently the smaller St. Petersburg Lexicon in the reading of this play cannot fail to be struck by the frequency with which the writings of Rājaçekhara, notably the Bālar., have furnished to Böhtlingk his first authentication of many words. The starred kālā-kṣarika is supported by i. 18<sup>1</sup>. The word dhāṭī (cp. ii. 46) is one of four synonyms for 'sudden attack' (prapāta, abhyavaskanda, dhāṭī, abhyā-sādana, see Hemachandra, 800), for not one of which, in this sense, had a quotation been hitherto adduced, save a single one from Sāyana (BR. v. 1524). — C. R. L.]

**Marāṭhicisms.**—Marāṭī words are used on a large scale by Rājaçekhara, according to Nārāyaṇa Dikshita and Apte. And indeed, on the whole, our poet seems to be largely indebted to the vernaculars. Forms such as kanḍāriūṇā, cattī-, tasara, pakkhāujja, etc., are known only from

<sup>1</sup>This word is rather dubious ; but as the various readings all seem to be glosses, I was obliged to adopt it.

modern dialects, and a form like *dhilla* represents a more advanced stage of phonetic development than the literary Prākrits in general. Compare Pischel on Hemacandra i. 89. I cannot here enter into the question concerning Rājaçekhara's relation to the spoken vernaculars, from want of sufficient materials.

**The Poet sometimes confused his Two Dialects.** — I must be content to touch upon the following question : Was Rājaçekhara able to distinguish correctly the two Prākrit dialects which he used in his plays ? The question is difficult on account of the miserable condition of the mss. The Indian editions cannot be trusted ; and the Prākrit passages in the critically edited Bālabhārata are not extensive enough to be made the basis of the inquiry. Moreover, a mere glance at the various readings suffices to show that, in most instances, the text has been restored conjecturally.

There remains the Karpūramāñjari. The mss. of this work are by no means correct nor consistent in their readings. Words such as *ratna*, *sarasvatī*, *iha*, *manoratha*, *mithuna*, etc., are constantly written *raana*, *sarassai*, *iha*, *mañoraha*, *mihuṇa*, in the prose as well as in the verses. And at i. 20<sup>3</sup>, the form *raaṇa* in the Cāurasenī is also supported by Kṛṣṇasūnu, who gives the two translations *ratna* and *racana*. On the other hand, in all mss., we find forms like *idain* in verses (e.g. iv. 2<sup>4</sup>). But generally some of the mss. have the correct form. It is therefore necessary to examine critically the practice of Rājaçekhara, and to test his forms upon the touchstone of the native grammarians where they give distinct rules for dialectic usage.

**Rājaçekhara's Usage tested by Mārkandeya's Prākrit Grammar.** — Mārkandeya, in his Prākṛtasarvasva, gives a fuller description of the Cāurasenī than the other grammarians ; and I shall try in the following paragraphs to show how some of his rules are practised by Rājaçekhara. I quote Mārkandeya after the ms. Wilson 158<sup>b</sup> in the Bodleiana (Aufrecht no. 412).<sup>1</sup> The chapter on the Cāurasenī begins fol. 51<sup>a</sup> and contains nine prakaraṇas.

In the fourth prakaraṇa we find a sūtra, *kṣaṇakṣīrasadṛkṣāñāṁ cchāḥ na syāt*, ‘*cch* should not be substituted [for *kṣ*] in *kṣaṇa*, *ksīra*, *sadṛksa*.’ In accordance with this rule I have adopted the reading *sārikkha* in iv. 19<sup>30, 53, 59</sup>.

According to a sūtra in the third prakaraṇa, *l* should not be substituted for *y* in *yaṣṭi* (*yaṣṭyāṁ laç ca na syāt*). But at Karp. ii. 6<sup>22</sup> and iv. 19<sup>64</sup>,

<sup>1</sup> It is a pity that this ms. is insufficient as the basis for an edition of the text. I have tried to procure new material from Southern India through Professor G. Oppert, but in vain.

all mss. read *latṭhī*. Cp. Pischel on Hemacandra 1. 247, where several instances of *latṭhī* are quoted from the Čāurasenī. It is not without interest that all these quotations are taken from Rājaçekhara's writings.

Märk. vi. has the sūtra, *ata uttarasya ñer e syāt . . . idubbhyām uttarasya ñer mmi vā syāt*, 'in words ending in -a, -e is substituted for the affix of the locative singular; in words ending in -i and -u, -mmi may be substituted.' But in the Karpūramañjari we find the following instances of -mmi in a-themes: *majjhhammi* i. 8<sup>3</sup>, *kuharammi* iii. 20<sup>7</sup>.

Another sūtra in the same prakaraṇa runs thus: *do ñasah | do eva syāt . . . ād atah kvacid | ato ñaser āt syāt kvacit*, 'for the ablative sing. only the affix *do* is substituted. . . . In words ending in -a sometimes ā is substituted.' Accordingly the forms ending in -himto ought not to be used in the Čāurasenī. Still in the Karpūramañjari, forms occur such as *pāmarāhimto* i. 20<sup>29</sup>; *tumhāhimto* ii. 29<sup>12</sup>; *candāhimto* ii. 29<sup>13</sup>, *jalāhimto* iii. 3<sup>18</sup>, *tumhārisāhihimto* iv. 2<sup>10</sup>.

In the nominative sing. masc. of the pronoun *etad*, Märkanḍeya forbids the use of the form *esa* in the Čāurasenī: *na esa etadaḥ | sunā etada esa na syāt*. This rule is in accordance with the general practice in all critical editions. But at Karp. i. 4<sup>10</sup> and ii. 27<sup>1</sup> and iv. 20<sup>11</sup>, all mss. read *esa*, instead of the correct *eso*.

As for the verbal inflexion, the form *ghettūṇa* in the Čāurasenī, i. 12<sup>3</sup>, is of interest compared with the regular *genhia*, iv. 19<sup>18, 39, 57</sup>.

Of less importance is the use of the *dhātvādeça* *mun̄ = jñā* in prose. Cp. Pischel on Hemacandra iv. 7, etc.

These instances point to the conclusion that Rājaçekhara's linguistic skill was not so remarkable as he likes to tell us. For some important questions in Prākrit phonology and inflexion, his writings are of no importance. I shall only mention two cases.

The question whether we have to assume a cerebral l̄ for the Prākrits is as dubious as before. The South Indian mss. of the Karpūramañjari always have cerebral l̄, the others generally l.

Nor is the use of the Anunāsika elucidated by these manuscripts. The very probable supposition that in the nom. plur. neutr. and instr. plur. the Anunāsika *must* be used when the final syllable is short, is neither strengthened nor weakened by the mss. Most of them write the *Anusvāra* or nothing. Only R sometimes uses the Anunāsika, but very irregularly, to denote a long as well as a short syllable, and U in one place (iii. 16) has the Anunāsika correctly.

After all we must therefore state that Rājaçekhara is more important for our knowledge of the Prākrit lexicography than of the phonology and inflexion.

**Possible Inference as to Obsolescence of Said Dialects.** — Finally, from the fact that Rājaçekhara, “ who knew all languages ” (i. 7<sup>1</sup>), did not correctly distinguish the different Prākrits, we may infer that the living knowledge of those dialects was, at that time, considerably diminished. This supposition is not disproved by the fact that Somadeva, the author of the Lalitavigharājanāṭaka (Kielhorn, Indian Antiquary, xx. 201 ff.; Göttinger Nachrichten, 1893, 552) writes a Prākrit which is in close accordance with the rules of Hemacandra. Hemacandra’s grammar is dedicated to king Jayasimha of Anhilvād (1094–1143), and is therefore older than the Lalitavigharājanāṭaka, which was written in Sāmbhar, 1153. The late Dr. Bühler, some years ago, drew my attention to the close connection between the courts of Anhilvād and Sāmbhar. (Cp. also Gazetteer of the Bombay Presidency, Vol. i., Part i., 179 ff.) And it is quite probable that Jayasimha sent copies of Hemacandra’s grammar to Sāmbhar. If such is the case, the fact would sufficiently account for the correct Prākrit in Somadeva’s work.

## 9. Rājaçekhara’s Literary Characteristics.

**Pischel’s Estimate of the Poet.** — Pischel has given a brief statement, p. 1227 f., which it may be well to reprint: Rājaçekhara war ein Meister des Wortes und seine Dramen sind überaus wichtig für die Kenntnis des Sanskrit und noch mehr des Prākrit. Seine Verse sind elegant und flüssig und selbst in dem entsetzlich langweiligen Bālarāmāyaṇa wird man manche Scene wegen des Wohllauts der Verse, wegen der Sprichwörter und der Anspielungen auf Sitten und Gebräuche nicht ohne Interesse und Genuss lesen. Aber als Dramatiker steht Rājaçekhara nicht hoch. Im Bālarāmāyaṇa erweist er sich als starken Nachahmer<sup>1</sup> des Kālidāsa und Bhavabhūti, in der Viddhaçālabhañjikā und der Karpūrāmañjarī als Nachahmer des Dichters der unter Ārihāra’s Namen gehenden Stücke, ohne dessen Witz zu erreichen. Nur im 2. und 3. Akte der Viddh. sind zwei launige Scenen eingelegt, deren Grundzüge man aber unschwer in der ersten Scene des 3. Aktes des Nāgānanda erkennt. Eine unglaubliche Geschmacklosigkeit ist die Scene im 5. Akt des Bālar. (p. 119 ff.), wo die künstliche Sītā und Sindūrikā mit den Drosseln im Munde, die Sanskrit und Prākrit sprechen, auftreten.

Apte also discusses our poet’s literary characteristics at length, pages 41–44. [The poet’s works ought, as I think, to be translated and inter-

<sup>1</sup> A systematic study of our poet’s writings, with a view to determine the extent to which he imitated his predecessors, would

be, I am persuaded, a fruitful one. The açoka scene of our present play recalls that of the 3. act of Mālavikā. — C. R. L.

preted by some Western scholar before a judgment is passed upon them which the Occident may fairly accept. See my notes to ii. 30, 31, 32. Native judgment sometimes goes too far in condemnation ; and it often goes too far in praise. Of the latter error, the following stanza (attributed to a certain "highly cultured Çāṅkaravarman," at Bālar. i. 17 = Viddh. i. 7) is an example :

pātum çrotrarasāyanāṁ, racayitum vācaḥ satāṁ sammataḥ,  
vyutpattim paramām avāptum, avadhiṁ labdhūṁ rasasrotasah, |  
bhoktum svādu phalaṁ ca jivitataror, yady asti te kāutukam,  
tad bhrātah ḡṛṇu Rājaçekharakaveḥ süktih sudhāsyandiniḥ|| — C. R. L.]

**The Poet's Skill in Metres.** — Rājaçekhara's masterly command of the more elaborate metres is one of his most notable characteristics. He especially excelled in Sragdharā and (as has indeed been pointed out by the Indian critic, Kṣemendra, p. 198: cp. p. 209, where the metres of the present play are given) in Çārdūlavikrīḍita. Our poet's metrical skill is by no means restricted to Sanskrit ; in Prākrit versification also he has shown a really remarkable power. His predecessors usually contented themselves with an occasional Anuṣṭubh or Āryā in the Prākrit portions of their plays ; while Rājaçekhara (as Apte observes, p. 44) has given us nearly forty Prākrit stanzas in the highly artificial Çārdūlavikrīḍita alone (they number 33). This is a matter of no mean importance to the student of Indian metres. See below, p. 206 ; and cp. Stenzler's metrical notes, published after his death, ZDMG. xliv. 1-82.

**Rime.** — Rime forms an essential element of versification in the poetry of the modern Indian vernaculars, and also in Prākrit; but not in Sanskrit. Where rime occurs in Sanskrit poetry, as, for instance, in that of Jayadeva, we may assume that the influence of the vernacular or of Prākrit poetry has been at work. It is of interest to note that Rājaçekhara makes occasional use of rime. Instances are: Viddh. i. 4, 5; iii. 8; Karp. iii. 29, 30, 31. [It may be added that two of the Magician's ribald songs, i. 22, 23, are full of internal rimes. So ii. 11.— Rime, *Antya-anuprāsa*, is freely used, for example, in the Gīta-govinda and Moha-mudgara. Cp. Sāhityadarpaṇa, no. 637; Ch. P. Brown, Sanskrit Prosody, p. 21; Pischel, H., p. 208. — C. R. L.]

**Proverbial Expressions.** — Another prominent literary characteristic of Rājaçekhara is his fondness for the use of proverbial expressions. [In our present play, I have noted saws or proverbs or proverbial expressions at the following places: i. 18<sup>10, 13, 18</sup>; ii. 1<sup>2</sup>; iii. 6<sup>b</sup>; iv. 18<sup>8, 27</sup>; 20<sup>8</sup>; and perhaps

ii. 26<sup>d</sup>, 29<sup>II</sup>, and iv. 20<sup>12</sup>(?) ought to be added. Apte has collected a good many on p. 45 of his essay.

The Indian form of “A bird in the hand is worth two in the bush” may be mentioned, since our poet gives it at Viddh. i. 22<sup>2</sup>: it reads, “Better a partridge to-day than a pea-hen to-morrow,” *varam takkālovanadā tittirī na uṇa diahantaridā morī*. A far older form of the saw is given by Vātsyāyana, in the Kāmasūtra, p. 19<sup>7</sup>, ed. Bombay, who, in a most interesting carpe-diem-argument, says, “Better a dove to-day than a peacock to-morrow,” *varam adya kapotah çyo mayūrāt*. In Manwaring’s Marāthī Proverbs, no. 516, we find “Why do you want a mirror in which to see your bracelet?” From i. 18<sup>10</sup> it appears that the saying is at least a thousand years old.

Colonel George A. Jacob informs me that he has a “Handful of Popular Maxims current in Sanskrit Literature” now (Feb., 1900) in press in Bombay.—C. R. L.]

**Rājaçekhara Repeats Himself.**—Cappeller has already drawn attention (p. vi f.) to the fact that Rājaçekhara frequently repeats himself. These repetitions extend sometimes over a whole stanza, sometimes only over a part. I give the following list, which is not exhaustive:

Bālar. i. 9	= Bālabh. i. 15.	Bālar. v. 39	= Viddh. i. 24.
Bālar. i. 10	= Bālabh. i. 5.	Bālar. v. 73	= Viddh. iii. 15.
Bālar. i. 14	= Bālabh. i. 3.	Bālar. vi. 11	= Bālar. vi. 16.
Bālar. i. 16	= Bālabh. i. 12.	Bālar. vii. 31, cp.	Bālar. x. 43.
Bālar. i. 17	= Viddh. i. 7.	Bālar. vii. 38	= Bālar. x. 44.
Bālar. i. 18	= Bālabh. i. 11.	Bālar. vii. 39	= Bālar. x. 46.
Bālar. i. 20	= Bālabh. i. 14.	Bālar. viii. 11, cp.	Viddh. iv. 20.
Bālar. ii. 17	= Viddh. i. 14.	Bālar. x. 40	= Viddh. iii. 11.
Bālar. iii. 23	= Viddh. ii. 5.	Bālar. x. 58, cp.	Bālabh. i. 19.
Bālar. iii. 25	= { Bālabh. i. 31. Viddh. iii. 27.	Bālabh. i. 9	= Viddh. i. 8.
Bālar. iii. 39	= Bālabh. i. 65.	Bālabh. i. 22	= Viddh. ii. 22.
Bālar. iii. 54	= Bālar. vii. 68.	Bālabh. i. 27	= Viddh. iii. 16.
Bālar. v. 5, cp.	Bālar. vii. 77.	Bālabh. ii. 3, cp.	Karp. ii. 32.
Bālar. v. 8	= Viddh. iii. 2.	Bālabh. ii. 7	= Bālabh. ii. 13.
Bālar. v. 25	= Viddh. iv. 6, cp.	Bālabh. ii. 15, cp.	Viddh. i. 17.
	Karp. iv. 2.	Karp. iii. 26	= Viddh. iii. 12.

## 10. Rājaçekhara’s Favorite Metres.

**1. Çārdūlavikṛidita; 2. Vasantatilaka; 3. Cloka; 4. Sragdharā.**—In the Suvṛttatilaka, iii. 35, Kṣemendra praises Rājaçekhara for his ability in the Çārdūlavikṛidita; and this metre is, in fact, used to a great extent in his works. Thus I have noted 208 instances from the Bālāramāyana, 41 from the Bālabhārata, 36 from the Viddhaçālabhañjikā, and 24 from

the Karpūramañjarī. The second place in frequency must be attributed to the Vasantatilaka, which metre occurs 159 times in the Bālar., 25 in the Bālabh., 11 in the Viddh., and 23 in the Karp. The third place in frequency is held by the Čloka. Of this there are 126 instances in the Bālar., 25 in the Bālabh., and 3 in the Viddh. To the Sragdharā belongs the fourth place, with 94 occurrences in the Bālar., 12 in the Bālabh., 10 in the Viddh., and 11 in the Karp.

**5. Āryā; then Triṣṭubh; etc., etc.**—Of other metres, the following occur more or less frequently :

Āryā	Pr̥thvī	Vaṇçastha
Upagīti	Prahariṇī	Vasantamālikā
Gīti	Mandākrāntā	Čālinī
Triṣṭubh	Mālinī	Čikharinī
Drutavilambita	Rathoddhatā	Svāgatā
Puṣpitāgrā	Rucirā	Harinī

To these must be added some very free Prākrit metres, such, for instance, as Viddh. i. 4, 5; ii. 7; iii. 8, and Karp. iii. 29, 30. The two stanzas last mentioned are of a form not known from other sources. The stanza iii. 29 forms the half of a Mātrāsamaka, but is shown by the rime to be intended as a complete stanza. Each pāda consists of 8 syllabic instants. The following stanza, iii. 30, is constructed on a similar scheme, each pāda containing 12 syllabic instants.

### 11. Metres of the Karpūra-mañjarī.

**The Metres in the Order of Their Frequency.**—In the Karpūra-mañjarī, the metres, listed in the order of their frequency, and each with the number of its occurrences, are given in the subjoined table. Under “Triṣṭubh” are included Indravajrā, Upendravajrā, and Upajāti.

Āryā <sup>1</sup>	32	Svāgatā	4
Čārdūlavikrīdita	24	Gīti	2
Vasantatilaka	23	Puṣpitāgrā	2
Triṣṭubh	12	Upagīti	1
Sragdharā	11	Vaṇçastha	1
Rathoddhatā	9	Čālinī	1
Pr̥thvī	7	Čikharinī	1
Mālinī	7	iii. 29, 30 (above, p. 207)	2
Mandākrāntā	5	Sum	144

<sup>1</sup> Note that, in the amphibrach which forms the sixth foot of the first half of the Āryā, the resolution of the long into two shorts is permitted if a new word begin with the second syllable of that foot : e.g. i. 3, 8, 9; ii. 37, 48, 49.

[**Scene-groups.** — There are four considerable passages in this play in which metres of the same kind are, so to say, “bunched,” and in which, accordingly, the unity of thought of the passage is reflected in the unity of its metrical form. The passages are : in act ii., stanzas 12–22, eleven āryā stanzas, forming the “Tiring-scene”; again in act ii., stanzas 33–40, eight āryā stanzas, forming the “Swing-scene”; then in act iv., stanzas 10–18, nine stanzas of hendecasyllabics, being six triṣṭubh and three svāgatā stanzas, describing the Banyan festival scene. Finally, in act iii., the passage 9–17, consisting of nine vasantatilaka stanzas, forms the bulk of the “lengthy and vapid discussion of love.”]

It is worth noting that a Çārdūlavikrīḍita serves as the initial stanza of the Prologue, of act i. proper (i. 13), of the love-scene in the first act (i. 26), of act ii., and of act iii.; see the Table, p. 209. The same metrical form is especially employed for the more elevated passages of description : for example, i. 16–18, the spring ; i. 35, the evening ; iii. 25, moon-rise ; iii. 27, the garden scene. And it is also used at the climax of some gravely emotional passages, as at iv. 9.—L.]

**The Metres in the Order of Their Occurrence.** — The following table (p. 209) gives the metres of the Karpūra-mañjarī in the order of their occurrence in the text. See also p. 289, note to iv. 19<sup>64</sup>.

## Metres of the Karpūra-mañjari.

Act I.		Act II.		Act III.		Act IV.	
i. 1	Çārdūlavikrīdita	ii. 1	Çārdūlavikrīdita	iii. 1	Çārdūlavikrīdita	iv. 1	Āryā
i. 2	Puṣpitāgrā	ii. 2	Mandākrāntā	iii. 2	Mālinī	iv. 2	Puṣpitāgrā
i. 3	Āryā	ii. 3	Çārdūlavikrīdita	iii. 3	Çārdūlavikrīdita	iv. 3	Prthvi
i. 4	Sragdhārā	ii. 4	Vasantatilaka	iii. 4	Vāñcastha	iv. 4	Çārdūlavikrīdita
i. 5	Āryā	ii. 5	"	iii. 5	Indravajrā	iv. 5	Vasantatilaka
i. 6	Giti	ii. 6	"	iii. 6	"	iv. 6	Prthvi
i. 7	Āryā	ii. 7	Rathoddhatā	iii. 7	Mālinī	iv. 7	Sragdhārā
i. 8	"	ii. 8	Çārdūlavikrīdita	iii. 8	Āryā	iv. 8	Vasantatilaka
i. 9	"	ii. 9	Mālinī	iii. 9	Vasantatilaka	iv. 9	Çārdūlavikrīdita
i. 10	"	ii. 10	Sragdhārā	iii. 10	"	iv. 10	Indravajrā
i. 11	Rathoddhatā	ii. 11	Cikharinī	iii. 11	"	iv. 11	Upajāti
i. 12	Svāgatā	ii. 12	Āryā	iii. 12	"	iv. 12	"
i. 13	Çārdūlavikrīdita	ii. 13	"	iii. 13	"	iv. 13	"
i. 14	Vasantatilaka	ii. 14	"	iii. 14	"	iv. 14	Upendravajrā
i. 15	Sragdhārā	ii. 15	"	iii. 15	"	iv. 15	Upajāti
i. 16	Çārdūlavikrīdita	ii. 16	"	iii. 16	"	iv. 16	Svāgatā
i. 17	"	ii. 17	"	iii. 17	"	iv. 17	"
i. 18	"	ii. 18	"	iii. 18	Mālinī	iv. 18	"
i. 19	Vasantatilaka	ii. 19	"	iii. 19	Sragdhārā	iv. 19	Āryā
i. 20	Çārdūlavikrīdita	ii. 20	"	iii. 20	Prthvi	iv. 20	Mālinī
i. 21	Vasantatilaka	ii. 21	"	iii. 21	Rathoddhatā	iv. 21	Vasantatilaka
i. 22	Indravajrā	ii. 22	"	iii. 22	Vasantatilaka	iv. 22	Çārdūlavikrīdita
i. 23	Çālinī	ii. 23	Mandākrāntā	iii. 23	Rathoddhatā	iv. 23	"
i. 24	Vasantatilaka	ii. 24	Mālinī	iii. 24	"	iv. 24	Giti
i. 25	"	ii. 25	Upajāti	iii. 25	Çārdūlavikrīdita		
i. 26	Çārdūlavikrīdita	ii. 26	Vasantatilaka	iii. 26	Prthvi		
i. 27	Vasantatilaka	ii. 27	Çārdūlavikrīdita	iii. 27	Çārdūlavikrīdita		
i. 28	Upajāti	ii. 28	Sragdhārā	iii. 28	Sragdhārā		
i. 29	Çārdūlavikrīdita	ii. 29	Çārdūlavikrīdita	iii. 29	[See p. 207]		
i. 30	Mandākrāntā	ii. 30	Mandākrāntā	iii. 30	"		
i. 31	Upajāti	ii. 31	Sragdhārā	iii. 31	Rathoddhatā		
i. 32	Çārdūlavikrīdita	ii. 32	Prthvi	iii. 32	"		
i. 33	Mandākrāntā	ii. 33	Āryā	iii. 33	"		
i. 34	Prthvi	ii. 34	"	iii. 34	"		
i. 35	Çārdūlavikrīdita	ii. 35	"				
i. 36	Sragdhārā	ii. 36	"				
		ii. 37	"				
		ii. 38	"				
		ii. 39	"				
		ii. 40	"				
		ii. 41	Sragdhārā				
		ii. 42	Āryā				
		ii. 43	"				
		ii. 44	Mālinī				
		ii. 45	Upagāti				
		ii. 46	Çārdūlavikrīdita				
		ii. 47	Prthvi				
		ii. 48	Āryā				
		ii. 49	"				
		ii. 50	Sragdhārā				

SUMMATION OF  
STANZAS.

Act i. has	36
" ii. "	50
" iii. "	34
" iv. "	24
Sum	144



## PART IV

### TRANSLATION

OF THE

### KARPŪRA-MAÑJARĪ

WITH

*AN INTRODUCTION AND NOTES*

BY

C. R. LANMAN

---

Mulier est hominis confusio ;  
Madame, the sentence of this Latin is—  
Womman is mannes joye and al his blis.

—CHAUCER, “The Nonne Preestes Tale,” 344.



## 1. Geography of the Play in General.

The geography of the play in general and the geographical allusions of the text demand some notice. The action of the play<sup>1</sup> is at the court of King Chandapāla, that is, in his palace and palace gardens. I do not know that this name designates an historical personage; but the poet plainly intended that we should imagine the general scene of the play to be in the Deccan (cp. "Here in the Deccan," i. 25<sup>5</sup>, 34<sup>8</sup>). Chandapāla addresses his queen as "daughter of the [a] sovereign of the Deccan," i. 12<sup>8</sup>. And the fact that the king of Kuntala and Chandapāla are represented as marrying aunt and niece (i. 34<sup>8</sup>) would lead us to imagine Chandapāla's "kingdom in the Deccan" as not far from that of his father-in-law (which is undefined) nor from that of Kuntala. Moreover, the allusions<sup>2</sup> of i. 15 and 17 (cp. 20) point with clearness to the Deccan or Southern India (cp. i. 36, note 3).

Kuntala seems to have included parts of the region that is drained by the upper Kistna and the Tungabhadra.<sup>3</sup> It covered what is now the southernmost part of the Bombay Presidency and of Haiderabad, and the northwest corner of Madras, with part of Mysore<sup>4</sup>—say the Districts of North Kanara, of Belgaum, and of Bellary; and perhaps it reached even farther east. The inscription of Kurugode<sup>5</sup> names as capital of Kuntala the town of Kurugode, which is fourteen miles from Bellary town, north and west.

Vidarbha seems to have reached from the Kistna north nearly to the Narbadā. It is included in Mahārāṣṭra.<sup>6</sup> And Kuntala seems also to have been so included.<sup>7</sup> This may throw light on the statement of the commentators (Konow, p. 160) about Vacchoma as capital of Kuntala.

Lāṭa designated, in the time of our poet, the region north of the lower Narbadā and east of the Gulf of Cambay, modern Broach or Central and Southern Gujarāt, Ptolemy's Λαρική. See Epigraphia Indica, i. 274, iv.

<sup>1</sup> The place where the play was first represented or brought out, may have been the court of Nirbhara: see i. 9 and p. 217.

<sup>2</sup> The allusions to Bengal and Assam etc. (i. 14<sup>2</sup>) are not such as to yield data for geographical inferences.

<sup>3</sup> See Duff, Chronology of India, under A.D. 973, and Borooah's Essay, § 145.

<sup>4</sup> Including the once important Banavasi,

Ptolemy's Βαναονασεῖ; cp. Ind. Ant. xiii. 367.

<sup>5</sup> Colebrooke's Essays, ii. [272], [273].

<sup>6</sup> See Borooah, § 146-8; Bālar. x. 74.

<sup>7</sup> According to passages in Bālar., which Borooah (note 3) does not specify. According to Daçakumāracharita, viii., p. 59, ed. Peterson, the Lords of Vanavāsin and of Kuntala seem to have been vassals of Vidarbha.

246 ; and Boroohā's Essay, § 154. The statement of iv. 18<sup>28</sup>, "the wedding is set for here and today, while the bride is in the country of Lāṭa," indicates that Chāṇḍapāla's realm was not Lāṭa.<sup>1</sup> Another northern place is Kanauj, mentioned in the Jester's dream (iii. 5<sup>2</sup>) as if distant. I imagine Chāṇḍapāla's realm as south or southeast of Kuntala.

## 2. Hindu Seasons, Months, and Asterisms.

In the Prākrit text above, and in the sequel also, there is a considerable number of allusions to the Hindu seasons and months and asterisms. Convenient tables of the months, etc., are so rare in this country that I am confident that the American student will welcome the ensuing table.

SEASON	MONTH	TIME	ASTERISMS IN WHICH FULL MOON MAY OCCUR
Vasanta Spring	{ Chāitra Vaiṣākha	March–April April–May	14, Chitrā ; 15, Svāti 16, Viçākhā ; 17, Anurādhā
Grishma Summer	{ Jyāishṭha Āshādha	May–June June–July	18, Jyeshthā ; 19, Mūla 20, P.-Ashādha ; 21, U.-Ashādha
Varsha Rains	{ Āravāṇa Bhādrapada	July–August Aug.–Sept.	23, Āravāṇa ; 24, Āravishthā 25, Ācāta-bhishaj ; 26, P.-Bh. ; 27, U.-Bh.
Carad Autumn	{ Āçvina Kārttika	Sept.–Oct. Oct.–Nov.	28, Revatī ; 1, Açvinī ; 2, Bharaṇī 3, Kṛttikā ; 4, Rohini
Hemanta Winter	{ Mārgaçīrsha Pāusha	Nov.–Dec. Dec.–Jan.	5, Mṛga-çīrsha ; 6, Ārdra 7, Punar-vasu ; 8, Pushya
Ciçira Cool season	{ Māgha Phālguna	Jan.–Feb. Feb.–Mar.	9, Āçleshā ; 10, Maghā 11, P.-Phalgunī ; 12, U.-Ph. ; 13, Hasta

Whitney's Sūryasiddhānta, Journal of American Oriental Society, vi. 414 and 468, may be consulted ; also his essay on the Lunar Zodiac, Oriental and Linguistic Studies, i. 341 f. For the older division into three seasons, Hot, Wet, and Cold, which is still in popular use, see Bühler, Epigraphia Indica, ii. 262, and Manwaring's Marāṭhi Proverbs, no. 1279. Older month-names: Whitney, Journal, vi. 414 ; or Sewell and Dikshita, Indian Calendar, p. 24. Very instructive is Part X (e) of Manwaring.

I abbreviate Pūrva, 'former,' by P. ; Uttara, 'latter,' by U. ; Phalgunī by Ph. ; and Bhādrapadā by Bh. The 22d asterism is Abhijit : see note to i. 20<sup>31</sup>, and Whitney's Zodiac, p. 409.

<sup>1</sup> It is true that at iv. 18<sup>18</sup> the text says, "Here (? ettha) in the Lāṭa country." But as this is in palpable conflict with iv. 18<sup>27, 28</sup>, it may be ettha = 'there.'

### 3. Time-allusions of the Play and Time of the Action.

For the determination of the time of the action, we have one datum which is both certain and precise, that of the Banyan festival (act iv.). It synchronizes with the full moon of Jyāistha.—The second datum, that of the Swing festival of Gaurī (act ii.), if I have identified it aright, is no less certain and precise. The fourth day of that festival falls on the sixth lunar day of the bright half of Chāitra.—The third datum is drawn from the allusions to the beginning of spring (act i.). These are entirely certain. Whether we may take them as intending precision, is a question rather of common sense than of erudition.<sup>1</sup> The evidence is in favor of interpreting them precisely.

The action of the play, accordingly, covers a period of just two and one-half lunations: that is, all of Chāitra, all of Vāiçākha, and the light half of Jyāistha. The scene of the play being in the south, we may suppose the lunar months to be reckoned as from new moon to new moon,<sup>2</sup> rather than as from full to full.<sup>3</sup>—There remains act iii. Its action takes place at a full moon: is it that of Chāitra or of Vāiçākha?

**Act I.**—The initial motif of the play proper is the advent of spring. The month is Chāitra, i. 17<sup>d</sup>, 18<sup>d</sup>; the frost is gone, i. 14<sup>a</sup>; the Malabar winds, from the southwest, have set in, i. 15<sup>d</sup>, 16<sup>b, 4</sup>, 20<sup>c</sup>; the spring has begun, i. 12<sup>b</sup>, 14<sup>2</sup>, 18<sup>14</sup>, with all its beauties, i. 16<sup>b</sup>.—The act ends with evening, i. 35, and at least one night intervenes between acts i. and ii. And since the time of act ii. is the sixth of the bright fortnight of Chāitra, the latest date for act i. is the fifth of that fortnight.

But it appears, from act ii. 4,<sup>4</sup> that a considerable number of days must have elapsed since act i. During that time, but not after the beginning of act ii.,<sup>5</sup> King and Heroine have seen each other, ii. 42<sup>16, 17</sup>, and become deeply enamored. We can hardly make the interval less than five days, and would therefore set the time of act i. on the first of the bright fortnight of Chāitra. The duration of act i. is part of one day.

<sup>1</sup> There is great discordance between popular usage and the statements of the learned bookmakers of India in regard to seasonal divisions: see Bühler, *Epigraphia Indica*, ii. 262. So here in New England, we speak of one of our characteristic blustering vernal winds as "a regular March wind," even if it be a little before or after the calendar month of March.

<sup>2</sup> The *amā-anta* system. In this, the bright fortnight (*çukla*), or fortnight of the waxing moon, comes first, and then the dark

fortnight (*kṛṣṇa*), or that of the waning moon. See Ep. Ind., i. 404; or *The Indian Calendar*, p. 4. Thus: <>.

<sup>3</sup> The *pūrṇimā-anta* system, diminuendo-crescendo, thus: ><.

<sup>4</sup> So too from ii. 8, 9. Perhaps also from ii. 12. Certainly not from i. 34<sup>26</sup>. It is odd that the King waits five days to propound his question, ii. 11<sup>8</sup>; but the playwright needed it as introduction to his tiring scene.

<sup>5</sup> In the Swing scene, although the King sees the Heroine, she does not see him.

**Act II.**—The time is still Madhu, ii. 6<sup>a</sup>, or Chāitra, and the spring “is very gently coming on,” ii. 1<sup>b</sup>. The nights are still chilly, ii. 41<sup>b</sup>. We read at ii. 29<sup>b</sup>, “Today is the fourth day of the Swing festival.” The allusions to the worship of Gāurī that accompanied the festival (see ii. 6<sup>23, 25</sup>, ii. 29<sup>b</sup>) indicate that the *gāuryā dolotsava* is intended (see note to ii. 6<sup>23</sup>, and additional note thereto, on p. 289), and this begins on the third of the bright half of Chāitra. The date of act ii. is therefore the sixth of waxing Chāitra.—The act lasts part of one day. When the Swing scene ends, evening is near, ii. 41<sup>b</sup>. The açoka scene is somewhat later in the same evening, for the Heroine has in the meantime been “exquisitely decorated,” ii. 43<sup>c</sup>.

**Act III.**—The action is on the evening of the night of a full moon, iii. 25<sup>d</sup>, 32<sup>b</sup>, which must be that of either Chāitra or Vāiçākha. The allusions to punkahs and shower-baths, iii. 20, and to the “intense heat” (*ghana-ghamma*, iii. 20<sup>b</sup>), indicate that the hot weather (March to May, inclusive) is far advanced. I therefore deem the latter alternative the more probable one, and place the action of act iii. at the full moon of Vāiçākha. This date allows ample time for the Queen’s jealousy (cp. p. 247, note 7, with p. 289, note to ii. 41<sup>b</sup>) to drive her to the drastic measure of imprisoning the Heroine, and time for the construction of the subterranean passage (p. 219). And it still falls within the limits of spring (*vasanta*)—cp. the next paragraph.

**Act IV.**—The spring (*mahu-samaa*) has now gone, iv. 7<sup>d</sup>; the summer (*gimha*, iv. 1) is come, iv. 4<sup>c</sup>, 5<sup>d</sup>, 6<sup>d</sup>. The time of the action is explicitly defined, iv. 9<sup>18</sup>, as the “Banyan festival.” This falls on the day of the full moon of Jyāistha, iv. 9<sup>18</sup> note. In substantial accordance herewith is the allusion, iv. 3<sup>a</sup>, to the length of the days, which reaches its maximum a little later; and so is the statement, iv. 18<sup>11</sup>, that the image of Gāurī was set up “on the fourteenth day just past,” that is, the fourteenth of the light half of Jyāistha.—The action of the merry-making (p. 221, scene 3) runs over a part of the day-time. The wedding takes place in the evening, iv. 18<sup>7</sup>.

#### SYNOPTIC TABLE OF THE TIME OF THE ACTION.

Act I.: beginning of spring, first of Chāitra, bright half. . . . .	[Say March 15].
	Interval of five days.
Act II.: fourth day of Swing festival of Gāurī, sixth of Chāitra, ditto . . .	[Say March 20].
	Interval of about ten days + just one lunation.
Act III.: full moon of Vāiçākha . . . . .	[Say May 1].
	Interval of one lunation.
Act IV.: Banyan festival, full moon of Jyāistha . . . . .	[Say June 1].

#### 4. Synoptic Analysis of the Play.

The purpose of this synopsis is to make clear 1. the places or scenes of the action in detail, and 2. the details of the stage-business. Since the references to the text are given throughout, it will also serve 3. as a useful finding-table. For greater convenience, I have divided the synopsis into scenes, guided partly by the entrances and exits and partly by the places of the action, but without special reference to the canons of the native dramaturgy.

Several scenes are double or even multiple scenes : that is, the stage represents simultaneously the scene of the principal action and also the King in some place of observation or concealment near by (such are scenes 4 and 7 of act ii.: cp. note to iii. 34<sup>1</sup>); or the stage is imagined to represent successively (as in act iii., scene 2, and act iv., scene 5) several places in which the players have to be, during the course of that scene. In the latter case, the place comes to the actor instead of the actor's going to the place. His going, however, is mimetically indicated by a "stepping about."

By "palace garden" or "palace," as used in the sequel, is meant of course the palace garden or palace of King Chāṇḍapāla.

#### PROLOGUE, I. 1 to I. 12<sup>5</sup>.

During the prologue, the stage represents the play-house (or *nātyagālā*, Lévi, p. 371) of the King for whom the play is enacted. The first performance may have been for King Nibbhara, i. 9, 11.

- Scene 1. Enters the Director (*sūtradhāra*) and recites the benediction, i. 1-2.  
[Then exit.]
- Scene 2. Enters the Stage-manager (*sthāpaka*) and praises Āśva, i. 3-4, and describes the preparations for the play, i. 4<sup>2</sup>.
- Scene 3. Enters the Assistant (*pāripārṣvika*) of the Stage-manager, i. 4<sup>14</sup>.  
They discuss the play, the author, why he writes in Prākrit, at whose instance the piece is given, and the gist of the plot, i. 4<sup>14</sup>-12<sup>3</sup>.  
Exeunt.

#### ACT I.

- Scene 1 (the advent of spring): the palace garden. Enter King and Queen, with retinue, i. 12<sup>6</sup>. They congratulate each other on the arrival of spring, and describe the season in stanzas, i. 13-14.

Behind the stage, two Bards describe the beauties of spring, i. 15-16, and are followed in the same strain by the royal pair, i. 16<sup>3</sup>-18.

- Scene 2 (comic intermezzo): place and actors as before. Jester and Vichakshāṇā quarrel, i. 18<sup>1</sup>. Retorts, sharp and coarse, follow; then rival

stanzas, i. 19–20; then threats, i. 20<sup>15</sup>. General laughter, i. 20<sup>35</sup>. Exit Jester, i. 20<sup>41</sup>.

**Scene 3** (the tipsy Magician): place and actors as before. Reënters Jester, i. 21<sup>1</sup>, announcing the Magician, who follows, i. 21<sup>8</sup>, tipsy, singing ribald songs. He offers to show a specimen of his powers to the King, i. 25<sup>1</sup>. The latter suggests that he produce on the stage a lovely girl. The wizard sets about it, i. 25<sup>10</sup>. Thereupon—

**Scene 4** (love scene): place and actors as before. Enters the Heroine, i. 25<sup>11</sup>. Rapturous stanzas from the King, i. 26–27. She gives the King a coquettish glance, i. 28<sup>9</sup>. He is deeply enamored, i. 29–34. She tells her story, i. 34<sup>8–21</sup>. The Queen asks that the Heroine may remain a fortnight, i. 34<sup>26</sup>, and conducts her to the gynæceum, i. 34<sup>38</sup>.

Behind the stage, two Bards in descriptive stanzas announce the evening, i. 35–36, and the King goes to prayer.

## ACT II.

**Scene 1** (the love-sick King): the palace garden. Enter King and Porteress, ii. 0<sup>1</sup>. Enamored stanzas, ii. 1–6.

**Scene 2** (the billet-doux): place and actors as before. Enter Jester and Vichakshānā, ii. 6<sup>3</sup>. They discuss briefly the King's condition, ii. 6<sup>4–10</sup>, unheard by him.

They address the King, ii. 6<sup>12</sup>. It transpires that Vichakshānā bears a love-letter, ii. 6<sup>20</sup>, from the Heroine to the King. This the King reads, ii. 8. Stanzas from Vichakshānā, from her sister, and from the Jester, ii. 9–11.

The King asks, ii. 11<sup>2</sup>, what happened to the Heroine after the Queen conducted her (at i. 34<sup>38</sup>) to the gynæceum. Properly the replies form no new scene; but they have such dramatic unity that it is well to treat them as a scene.

**Scene 3** (the tiring scene, a duo between Vichakshānā and King): place and actors as before. Introductory questions and answers, ii. 11<sup>2–6</sup>. In eleven half-stanzas, ii. 12–22, Vichakshānā describes how the Heroine was arrayed and adorned in the gynæceum. The King caps each half-stanza with one of his own, in which he interprets the description with some fanciful conceit. Exit Vichakshānā, ii. 29<sup>3</sup>.

It now transpires that she and the Jester have arranged that the Heroine shall swing in a swing set up before the idol of Pārvatī, and that the King shall have an opportunity to observe her from an arbor near by, ii. 29<sup>6–7</sup>. With the Jester, the King “makes as if entering” the Plantain Arbor, ii. 29<sup>14</sup>.

**Scene 4** (the swing scene): the palace garden; the Heroine in the swing; King and Jester concealed in the Plantain Arbor. The King pours forth his soul in rapturous stanzas, ii. 30–32.

Then follows, in eight stanzas, ii. 33–40, the Jester's description of the Heroine's swinging. It is filled with pretty conceits and forms a pendant to the tiring scene.—The Heroine quits the swing, ii. 40<sup>2</sup>.

**Scene 5** (serio-comic intermezzo): the gardens. The King at the Plantain Arbor laments her departure in tragic strains, and the Jester gives mocking response, ii. 40<sup>2</sup>–41. Evening approaches, ii. 41<sup>3</sup>; but night's coolness avails not to temper the King's amorous fever, ii. 41<sup>5</sup>.

The Jester leaves the King "alone" on the Emerald Seat, ii. 41<sup>6</sup>, and makes as if leaving the stage to get something to cool him off, ii. 41<sup>7</sup>. The King continues his amorous plaint, ii. 42.

**Scene 6** ("stage-traffick"): a part, near by, of the gardens. Reënters Vichak-shanā with refrigerants, ii. 42<sup>8</sup>. She and the Jester, ii. 43<sup>2</sup>, arrange it so that the King shall witness the coming açoka scene.

The King is imagined to secrete himself behind a shrub, ii. 43<sup>3</sup>.

**Scene 7** (the açoka scene): the garden. Enters the Heroine, ii. 43<sup>7</sup>. She embraces a young amaranth, looks at a tilaka, and touches with the tip of her foot an açoka tree; whereupon all three burst into gorgeous bloom, ii. 43<sup>14</sup>–47.

King and Jester discuss the matter, ii. 47<sup>1</sup>–49<sup>2</sup>.

Behind the scene a Bard describes the evening, ii. 50. Exeunt all. See also p. 289, n. 2.

### ACT III.

From iii. 34<sup>9</sup> we infer that, between the last act and this, jealousy has prompted the Queen to imprison the Heroine in some room in the Queen's section of the palace; and that, unknown to the Queen, a secret subterranean passage has been made from this room to the palace garden.

The room where the lovers meet (iii. 20<sup>12</sup>) and the lamp-incident occurs (iii. 22<sup>4</sup>) adjoins the prison room, as I think; for the lovers go from their meeting-room to the garden by the subterranean passage, and they must enter the passage from the prison room or near it. This meeting-room has a "back-door" entrance, perhaps from some obscure court-yard.

The prison room is an "inner room," close and sweat-provoking, iii. 22<sup>1</sup>. That it is near the Queen's I infer from iv. 19<sup>37–39</sup> and 52–57.

**Scene 1** (the King's vision): a place outside the palace (perhaps an obscure court-yard?) near the lovers' meeting-room. Enter King and Jester. The King describes a vision in which he met the Heroine, iii. 2<sup>2</sup>–3. To divert him, the Jester tells an elaborate counter-vision, iii. 3<sup>4</sup>–7. The two engage in a lengthy and vapid discussion of love, iii. 8<sup>1</sup>–19.

From behind the stage they hear the enamored plaints of the Heroine, iii. 19<sup>2</sup>. The Jester indulges himself in much badinage with the King, iii. 20<sup>1</sup>. Both "make as if entering," by a "back-

door," the meeting-room, iii. 20<sup>12</sup>, that is, they "step about" by way of intimation to the spectators that they are entering it, though remaining, of course, on the stage.

**Scene 2** (the lovers' meeting): [part 1] a room near the prison room (see above). Enters the Heroine, with her friend, to meet King and Jester, iii. 20<sup>13</sup>. The King takes the Heroine's hand, iii. 20<sup>15</sup>. She has just come from a close "inner-room," so the Jester fans her, and in so doing puts out the lamp, iii. 22<sup>14</sup>.

King and Heroine hand in hand,—the four now grope their way [part 2] through the prison room (? see above), and then [part 3] through the dark passage, iii. 22<sup>16</sup>, to the gardens [part 4].

**Scene 3** (the moonrise scene): the palace garden. A continuation of the last part of the foregoing scene. Stanzas of admiration and delight from the King, iii. 23–24. Behind the stage, Bards describe the rise of the full moon, iii. 25–28. Then follow stanzas by the Jester, Kuraṅgikā, and the Heroine, iii. 29–31, and the King, iii. 32–34.

Sudden uproar, iii. 34<sup>1</sup>. The Queen has heard of her consort's tricks and is coming, iii. 34<sup>2</sup>. The Heroine escapes, by the secret passage, to her prison, iii. 34<sup>3</sup>. *Exeunt omnes.*

#### ACT IV.

From iv. 9<sup>6–7</sup>, it appears that the Queen has now learned of the subterranean passage and blocked up its entrance. We are forced to assume that this closure of the passage is made *at the garden end* thereof. For the Heroine, the passage thus becomes a cul-de-sac: its prison end is open; she can enter it and traverse its entire length; but she cannot get out at the garden end.

Accordingly, somewhere near the garden end, a new branch passage has been excavated from the main passage to the sanctuary of Chāmuṇḍā near the Banyan, the mouth of this branch passage being concealed behind the idol, iv. 18<sup>38</sup>. Between the entrance of the Magician and that of the King (scene 5), the Heroine traverses the passage that connects the prison and the sanctuary five times.

**Scene 1** (the love-sick King): presumably, the King's apartments. Enters, with his Jester, the King, and bemoans the ardor of summer and of love. Episode of the tame parrot, iv. 2<sup>4</sup>. More stanzas of love and summer, iv. 3–9.

The Jester now tells the King how the Queen has closed up the entrance to [the garden end of] the subterranean passage, and tells of the guards that have been set all about that entrance, iv. 9<sup>6–12</sup>.

**Scene 2** ("stage-traffic"): place and actors the same. Enters Sāraṅgikā, iv. 9<sup>15</sup>, with a message from the Queen: "The King must mount the

palace roof today to see the Banyan festival," iv. 9<sup>18</sup>. Exit Sāraṅgikā, iv. 9<sup>20</sup>.

**Scene 3** (the Banyan festival): from the palace roof, iv. 9<sup>21</sup>, King and Jester look down on an elaborate dance. In nine stanzas, iv. 10–18, the Jester describes the dance, the merry-makings, and the off-hand theatre play (impersonations with masks, etc.).

We must here imagine a slight interval in which King and Jester come down from the palace terrace and go to the Emerald Seat, and thence to the Plantain Arbor. But see note to ii. 29<sup>7</sup>.

**Scene 4** ("some necessary question of the play"): the Plantain Arbor, palace garden, iv. 18<sup>3</sup>. Reenters Sāraṅgikā, iv. 18<sup>1</sup>, with a message from the Queen: "The Queen has arranged that the King, this very evening, shall take to wife yet another princess, iv. 18<sup>7</sup>, a princess of Lāṭa, named Ghanasāra-mañjari," iv. 18<sup>18–19</sup>. The messenger, furthermore, narrates that the Magician induced the Queen to assent to this arrangement on the ground that her husband, the King, would become an Emperor by contracting this new marital alliance, iv. 18<sup>22</sup>. The ceremony is to take place in a sanctuary near the Banyan, presumably the festival Banyan, iv. 18<sup>30–32</sup>. Exit Sāraṅgikā.

After exchanging suspicions (iv. 18<sup>34–36</sup>) that the Magician is at the bottom of this affair, exeunt King and Jester. The mention of their exit is omitted in the stage directions.

**Scene 5** (the wedding): the sanctuary of Chāmuṇḍā, in the palace garden, near the Banyan. With two episodes:

Episode 1<sup>a</sup>, the prison room ; 1<sup>b</sup>, the Queen's apartment.

Episode 2<sup>a</sup>, the prison room ; 2<sup>b</sup>, the Queen's apartment.

Enters the Magician, iv. 18<sup>37</sup>, and does homage to the Goddess, iv. 19, whose idol screens the mouth of the new branch passage, iv. 18<sup>38</sup>.

Enters the Heroine, iv. 19<sup>3</sup>, coming from her prison, and issuing forth from the passage by a small opening behind the idol.

Enters the Queen, iv. 19<sup>10</sup>, coming from the garden, and is dumfounded at seeing the Heroine, whose escape from the prison she thought she had at last effectually blocked. The Queen cannot believe her own eyes, iv. 19<sup>14–15</sup>. Accordingly,

Episode 1<sup>a</sup>. The Queen, iv. 19<sup>20</sup>, on pretext of returning to her apartments to get some things for the wedding (iv. 19<sup>18</sup>), "steps about" on the stage, to indicate that she is leaving. We are to imagine that she goes by way of the garden to the prison room. The Magician sees through her pretext and sends the Heroine hurriedly back, iv. 19<sup>24</sup>, by the new branch passage, to her prison, which she is of course imagined to reach before the Queen. The Queen is again no less astonished to find the Heroine quietly seated in the prison, iv. 19<sup>29</sup>, and, after a few words with her, "starts" to return to the sanctuary,

iv. 19<sup>37</sup>. Thereupon, the Heroine returns thither by the secret passage, with speed (see iv. 19<sup>41</sup>).

Episode 1<sup>b</sup>. The Queen, on her way back, to make good her pretext, stops at her own apartment for a moment while she and her friends pick up the things for the wedding, iv. 19<sup>38-39</sup>. Arriving at the sanctuary, she is again dumfounded, iv. 19<sup>43</sup>, at seeing the Heroine as before.

Episodes 2<sup>a</sup> and 2<sup>b</sup> are simply repetitions of the same manœuvres, iv. 19<sup>49-55</sup> and iv. 19<sup>56-60</sup>.

Enters the King, with his Jester and Kurañgikā, iv. 19<sup>61</sup>. Effusive admiration on the part of the King, iv. 19<sup>64</sup>-20. The Jester shuts him up, iv. 20<sup>4</sup>. The attendants proceed to arrange the wedding costume for the King and for "Ghanasāra-mañjari," iv. 20<sup>6</sup>. It now transpires, iv. 20<sup>13</sup>, that the latter is no other than Karpūra-mañjari. The ceremony is performed, iv. 21<sup>2</sup>, and the King "takes his seat as an Emperor," iv. 21<sup>4</sup>.

Behind the stage, a Bard congratulates him, iv. 21<sup>6</sup>; the King felicitates himself, iv. 23; and the play closes with the usual benediction.

## 5. Dramatis Personæ.

**Chānda-pāla**, the King.

**Kapiñjala**, his Jester (*Vidūshaka*), a Brahman.

**Vibhrama-lekhā**, the Queen.

**Vichakshañā** and **Sārañgikā**, her attendants.

**Bhāiravānanda**, a master magician.

**Kāñchana-chānda** and **Ratna-chānda**, two bards.

**Porteress**, an unnamed woman, who serves as door-keeper.

A tame parrot.

**Karpūra-mañjari**, the Heroine.

**Kurañgikā**, her confidante.

**NOTE.**—The Heroine is the daughter of Vallabha-rāja, King of Kuntala, and of his wife, Čaṇi-prabhā (p. 240). The latter is the sister of Vibhrama-lekhā's mother. The Heroine and the Queen of our play are therefore first cousins (daughters of sisters).

**ABBREVIATIONS.**—For abbreviated titles of books and papers cited, see pages 175-177.

# KARPŪRAMAÑJARĪ.

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## ACT I.

### PROLOGUE.

### INVOCATION.

ALL hail to Sarasvatī!<sup>1</sup> joy to the poets, Vyāsa<sup>2</sup> and the rest ! may the most excellent words of others too<sup>3</sup> turn out highly acceptable to the critics ! may the Vāidarbhi style of writing<sup>4</sup> flash like a revelation upon us,— so too the Māgadhi and also the Pāñchālikā ! may the connoisseurs of poetry let these styles melt on their tongue, as do Chakora birds with the moon-beams !<sup>5</sup>

1

Moreover :

Ever cherish ye deep reverence for<sup>6</sup> the loves of Cupid and [his wife] Rati, in which no flurried embraces are noticed, no noisy kissing is going on, nor amorous beating of the breasts.<sup>7</sup>

2

[*End of the invocation.<sup>8</sup>*]

STAGE-MANAGER. May the union of Cīva and [Pārvatī, his wife,] the Daughter of Himālaya, who are dear to the hosts of the Gods, whose pledge of love is [their son,] the Six-faced [God, Kārttikeya], and who are adorned with a crescent moon [on their brows], yield you happiness. 3

And again :

Victorious is Rudra,<sup>9</sup> who often, as he bows low<sup>10</sup> to assuage [his Pār-

<sup>1</sup> The Goddess of Speech.

<sup>2</sup> Reputed author of the Mahā-bhārata.

<sup>3</sup> That is, of this dramatic company, no less than those of the more famous poets.

<sup>4</sup> The styles (*rīti*) are enumerated at Sāhi-tya-darpaṇa, no. 625 f. See Kāvyādarṣa, i. 40 f.

<sup>5</sup> On which they are said to feed.

<sup>6</sup> ‘Bow down (far, i.e.) low before.’

<sup>7</sup> ‘Loves, not possessing noticed embrace-flurries, nor produced kissing-noise, nor performed breast-beatings.’

<sup>8</sup> Recited presumably by the sūtra-dhāra or Director (who here makes his exit); and, if so, an interesting survival of older dramatic usage. See Konow’s Essay, p. 196; and Lévi, pp. 379, 135. The “Director’s” first subordinate seems to have been the “Stage-manager”; and subordinate in turn to the latter was his “Assistant.” See p. 217.

<sup>9</sup> Tantamount to Cīva.

<sup>10</sup> ‘In his bowings.’

vati's] jealous anger, lays — a bit quickly<sup>1</sup> — at the lotus-like feet of the Daughter of Himālaya his offering of pearly moon-beams,<sup>2</sup> together with a silvery conch made of the moon's slender crescent and filled to the brim<sup>3</sup> with waters of the Ganges of Heaven, and places his two hands the while [in token of reverence] on his bowed head. 4

[*Walks about the stage and looks toward the tiring-room.*]

But our players seem [already] to be busy about their acting : for one actress is getting together such costumes as suit the rôles ; another is twining garlands of flowers ; [4] a third is putting the masks in order ; some one seems to be rubbing colors on a palette ; here they are tuning<sup>4</sup> a flute ; there a lute is being strung ; [8] and here they are making ready three drums ; here the noise of timbrels is heard ; [10] there they are rehearsing the introductory stanza. So I'll call some attendant and inquire.

[*Looks toward the tiring-room and beckons.*] [13]

[*Enters the Assistant of the Stage-manager.*]

ASSISTANT. Sir, your commands. [15]

STAGE-MANAGER. You seem to be busy about a play, are you not ?

ASSISTANT. To be sure. We are going to enact a Sattaka.

STAGE-MANAGER. But who is the author of it ?

ASSISTANT. Your worship, let this be answered : who is called "Moon-crowned"?<sup>5</sup> and who is the teacher of Mahendrapāla, the crest-jewel of the race of Raghu ? 5

STAGE-MANAGER. [*Reflecting.*] Aha ! that, I think, is an answer in the form of a question : [*aloud*] Rāja - - - çekhara !

ASSISTANT. [Yes,] he is the author of it.

STAGE-MANAGER. [*Recollecting.*] It has been said by the connoisseurs :

"Sattaka" is the name of a play which much resembles a Nāṭikā, excepting only that Praveçakas, Vishkambhakas, and Añkas do not occur. 6

[*Reflecting.*] Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prākrit ?

<sup>1</sup> For fear lest her anger increase.

<sup>2</sup> 'Of moon-light pearls.'

<sup>3</sup> See under ā. Literally, 'to the root,' and so, 'radically, completely.' Similarly at ii. 2a.

<sup>4</sup> See OB. under sthāna 1 (w).

<sup>5</sup> Literally, 'Having the night's beloved (raanivallaha) [i.e. the moon, which is also called rāja] as his crown' (sihanda) [ Sanskrit, çikhanda, used as an equivalent for çekhara]. That is, the assistant's reply is couched in the form of a charade.

ASSISTANT. Sanskrit poems are harsh; but a Prākrit poem is very smooth; the difference between them in this respect is as great as that between man and woman. 7

And he who is expert in all languages<sup>1</sup> has said :

The various themes remain the same; the words remain the same, although undergoing [certain phonetic] modifications<sup>2</sup>: a poem is a peculiar way of expression,<sup>3</sup> be the language whichsoever it may. 8

STAGE-MANAGER. And has he then [the poet] made no statement about himself?

ASSISTANT. Listen. A statement has indeed been made by one of his poet contemporaries, the author of the story of Mṛgāñkalekhā, by Aparājita,<sup>4</sup> namely, as follows :

He who has risen to lofty dignity by the successive steps of young poet, chief poet, and teacher of King Nibbha,<sup>5</sup> [i.e. Mahendrapāla], — 9

He is the author of it, the famous Rājaçekhara, whose merits make resplendent the three worlds even, [and] are left unblemished [even] by the rivalry of the moon. 10

STAGE-MANAGER. At whose instance then are you enacting the play?

ASSISTANT. The crest-garland of the Chauhan family,<sup>6</sup> the wife of the chief poet Rājaçekhara, the lady whose husband wrote the play, Avantisundari, — she desires us to enact it.<sup>7</sup> 11

Moreover :

In this excellent Sattaka, which is a river of poetic flavors, [King] Chandrapāla, the moon of our earth, in order to achieve the rank of an Emperor, takes to wife the daughter of the Lord of Kuntala. 12

STAGE-MANAGER. Come, then! what we have at once to do let us accomplish; for the Director and his wife, who have taken the parts of the King and the Queen, are waiting in the tiring-room.

[*The two walk about the stage and exeunt.*] [4]

[*End of the Prologue.*]

<sup>1</sup> This seems to refer to Rājaçekhara. — The following jadhā is like the Greek “recitative δρῦ.”

its mode of expression. The definition is, in the original and as we give it, loose.

<sup>4</sup> See p. 197. <sup>5</sup> See p. 178.

<sup>2</sup> Such namely as obtain between Prākrit words and the corresponding Sanskrit ones.

<sup>6</sup> See p. 180, and C. M. Duff's Chronology of India, p. 277, and Journal of the Royal Asiatic Society, 1899, p. 546.

<sup>3</sup> That is, its distinctive character lies in

<sup>7</sup> Lit., ‘it, the work of her husband.’

[Then enter the King, the Queen, the Jester, and, according to rank, the attendants. All walk about the stage and take seats in due order.] [7]

KING. O Queen, daughter of the sovereign of the Deccan, I congratulate you that the spring is begun.<sup>1</sup> For,

Inasmuch as the maidens no longer put much wax on their lips,<sup>2</sup> and do not in arranging their braids anoint them with fragrant oil, and do not put on a bodice, and are indifferent even as to the use of the thick saffron<sup>3</sup> for their mouths,—therefore I think the festal spring-time is at hand and has overcome by its power the cold. 13

QUEEN. I too, in my turn, will congratulate you.

Now that the frosts are gone, [again fair maidens] rub their pearly teeth.<sup>4</sup> Little by little [again] they set their hearts on extract of sandal.<sup>5</sup> At this season, behold, couples sleep on the verandas of their dwellings,<sup>6</sup> the blankets heaped [unused] at the foot [of their couches]. 14

FIRST BARD. [Behind the stage.] Victory, victory to thee, [O King]! Thou gallant of the women of the East, thou champak-bloom ear-ornament of the town of Champā,<sup>7</sup> thou whose lustre (*rādhā*) transcends the loveliness of Rādhā,<sup>8</sup> who hast conquered Assam by thy prowess, who

<sup>1</sup> See p. 214–215.

<sup>2</sup> As they would in the cold weather to prevent chapping.

<sup>3</sup> In the Indian *materia medica* (see Dhanvantariya Nighantu, p. 96) saffron is esteemed fragrant and pungent and hot and as a specific for cough, phlegm, and sore throat. Hence pretty girls have less need of it at the end of the season of cold and of colds.

<sup>4</sup> With rind of betel (cp. p. 181). Konow cites Viddh., p. 75<sup>2</sup> (*chollida* = *gharsita*), and H. 4.395 (*choll* = *taks*): ‘Fair maidens (do, i.e. putzen, *un-mrjanti*) cleanse their teeth.’ This too is a sign of returning spring: for in the cold weather, it was actually painful to cleanse them because of cracked lips. — Vāsudeva renders *chollanti* by *sphuranti*: ‘the teeth-jewels flash,’ i.e. girls show their pearly teeth in laughing, which they could not bear to do while their lips were so chapped. Cp. Rtu-sainhāra, iv. 6.

<sup>5</sup> Esteemed as the most eminent refrigerant (Dhanvantari, p. 93), and so the exact opposite of the calefacient saffron. Cp. Indische Sprüche, 1763, 2215.

<sup>6</sup> *Ghara* seems to include the whole

dwelling-place, i.e. the central bungalow and all the adjoining compound. In cold weather, people slept, for the sake of warmth, in the *antar-gr̥ha*, the innermost apartment or perhaps the central bungalow. Now, on account of the heat, they have left off doing so, and sleep in the *sāliās*: these may be thatched-roofed sheds without walls (to secure shade and allow circulation of air), or else verandas around the *antar-gr̥ha*; and might, in either case, be called *majjhima* as being ‘between’ the *antargr̥ha* and the walls of the compound.

Vātsyāyana, Kāmasūtra, ed. Bombay, 1891, p. 44, 45, speaks of a dwelling with spacious court, and with two sleeping-rooms (*bhavanam dvi-vāsagṛham*), an inner (*ābhyanṭaram*) and an outer (*bāhyam*); the comment refers also to the *vāstuvidyā*.

<sup>7</sup> The champak-tree has a very fragrant golden flower much used as a decoration for the hair and ears. The far-fetched metaphor of the bombastic panegyrist is chosen here in part for the sake of the pun.

<sup>8</sup> Literally, ‘O thou, having the loveliness of Rādhā [a district of western Bengal]

providest merry-makings (*keli*) for Hari-keli,<sup>1</sup> who mayst well make light of<sup>2</sup> the beauty of genuine gold, who delightest us by the comeliness of all thy person! — May the beginning of the fragrant season [spring] be a joy to thee! For now,

Cool from the Malabar mountains, are coming the [vernal] breezes.<sup>3</sup>  
 Wanton they ruffle the down on the cheeks<sup>4</sup> of the Pāṇḍian women,  
 Breaking the jealous pride<sup>5</sup> of the tender maidens of Kāñchi,  
 Filling the matrons of Chola with passion for love's embraces,  
 Waving the tresses [fair] of the beauties that dwell in Karnāṭa,  
 Tying the knots of love 'twixt the Kuntala girls and their lovers.

15

SECOND BARD. [*Behind the stage.*] The champak bloom has become like to a Marāṭha girl's cheek when rubbed with saffron-paste.<sup>6</sup> The jasmines, with blossoms as fair as slightly churned milk, are bursting and bursting.<sup>7</sup> The dhak-tree,<sup>8</sup> blackish at the root,<sup>9</sup> and with bees clinging to its tips, looks as if bees were clinging to it from head to foot<sup>10</sup> and drinking its juices.

16

KING. Dear Vibhramalekhā, say not that I have congratulated thee, nor that thou hast congratulated me; but rather that both of us have been congratulated by the two bards, Kāñchana-chāṇḍa and Ratna-chāṇḍa.<sup>11</sup> [2] So now to her heart's content let my Queen with eyes as big as [her]

surpassed by thy (rāḍhā or) lustre' — again a pun.

<sup>1</sup> A name for Bengal (Hemachandra, 957) — again a pun.

<sup>2</sup> Literally, 'hast made light of,' i.e. art so handsome that thou canst well afford to do so. — When it comes to the version of Indian panegyric, English is poor indeed.

<sup>3</sup> Cp. Madanikā's song *kusumāuha-piādūao*, near the beginning of act i. of Ratnāvalī (translated, Wilson, ii. 270). Also, Kādambāri, p. 437<sup>b</sup>. Similarly Tennyson, Locksley Hall, line 20, "In the Spring" etc.

<sup>4</sup> Literally, 'Wanton in causing horripilation on the edges of the cheeks.'

<sup>5</sup> So that they yield to the seductions of love. The same idea at ii. 50<sup>b</sup> and iii. 30<sup>a</sup>.

<sup>6</sup> Of saffron it is also said that it will make the face as fair as the full moon's disk — Yogaratnākara, under *kṣudrarogacikitsā*, p. 382<sup>22</sup> of Poona ed. The tertium comparationis appears to be the color common to the

golden-hued champak blossom and to the flesh-tint of the cheek when somewhat yellowed by the overlaying of saffron.

<sup>7</sup> The flowers of most varieties are very fragrant and of pure milky whiteness — cp. i. 19<sup>c</sup>.

<sup>8</sup> The *Butea frondosa*, a middle-sized tree, its trunk crooked and covered with ash-colored, spongy, scabrous bark. Lac insects [*Coccidæ*] are frequent on its small branches and leaf-stalks. So Roxburgh, p. 540 f. The lac exudes from the punctures made by the coccus. — See Griffiths, fig. 72 and pl. 63.

<sup>9</sup> So that this too (see preceding note) looks as if bees were swarming upon it.

<sup>10</sup> Literally, 'appears (notatur) as if quaffed by bees that cling [to it] even in two directions or points, i.e. even at top and bottom.' — Perhaps *bhasala* (here rendered 'bee') refers (inaccurately?) to the coccus insects.

<sup>11</sup> He is called by the equivalent name Māṇikya-chāṇḍa at iii. 26<sup>2</sup>.

open palm,<sup>1</sup> contemplate this festal season of spring :<sup>2</sup> — [of spring,] that quickens bold maids unto amorous flurry ; that sets a-dancing like dance-girls the creepers that sway in the Malabar breezes ; that sweetly recites its pañchama-note in the throats of the soft-throated [cuckoos] ;<sup>3</sup> that brings forth in ample measure the rods for the bows of Cupid and speedeth the arrows of love with vehemence none may hinder ;<sup>4</sup> [of spring,] the loved friend of [that] matron staid, [the Earth,] the Keeper of Treasure. [3]

QUEEN. The Malabar-breezes have indeed begun, as the bards have said. For,

Waving the garlands that hang in the doorways of Lañkā,<sup>5</sup> slowly swaying the sandal-tree thickets in the hermitage of Agastya,<sup>6</sup> blended with odors of camphor, making to tremble the clumps of açoka,<sup>7</sup> setting completely a-dancing the creepers of betel, impetuously kissing the waters of Tāmraparṇī,<sup>8</sup> [hither at last] are blowing the breezes of Chāitra.<sup>9</sup> 17

And again:

“ Your jealous pride quit ye, [fair maids]! give [each] to your darling a glance, be it never so restless!<sup>10</sup> [for] tender youth, that plumps your swelling breasts, by days is measured,<sup>11</sup> five [perchance], or ten! ” — such is, as it were, the Five-arrowed God’s<sup>12</sup> all-galling command, disguised

<sup>1</sup> Cp. note to i. 32.

<sup>2</sup> I take mahūsava (*madhu-utsava*) as an instance of rūpaka (Dāṇḍin’s Poetics, ii. 66) and interpret it, not as ‘spring-festival,’ but rather as ‘the spring which is like to a festival,’ and so, ‘the festal season of spring.’ Similarly, ‘creeper dance-girls,’ i.e. ‘creepers that are like dance-girls.’

<sup>3</sup> Literally, [spring,] ‘possessing the note, sweet and recited (or sweetly recited), in the throats of the soft-throated [kokilas or koilis].’

<sup>4</sup> I take this as a copulative compound (Whitney, Grammar, § 1257) made up of two possessive compounds: literally [spring,] ‘possessing abundantly-produced Cupid’s bow-rods and possessing unbroken arrow-impetuosity.’ — The exceedingly long word is notable for its excessive alliterative use of nd’s.

<sup>5</sup> Ceylon.

<sup>6</sup> Located on a crest of the Malabar range

by the Rāmāyaṇa, ed. Bombay, iv. 41. 15 ; but a later stanza (34) of the same canto inconsistently puts his dwelling on Mount Kufijara in Ceylon.—The canto contains many of the geographical allusions which occur in this play. Cp. Lassen, Indische Alterthumskunde, i. 153 f.

<sup>7</sup> Kañkellī, a name for the açoka-tree — see my notes to 1. 20<sup>27</sup>.

<sup>8</sup> A river rising near the southern end of the Western Ghauts and flowing generally south and east to the gulf of Manar. At present the name Malaya is hardly applied to the Ghauts so far south.

<sup>9</sup> The first month of spring, March–April, p. 214.

<sup>10</sup> Literally, ‘a glance, followed by unsteady movements (of the eyes).’

<sup>11</sup> Literally, ‘youth [is] for days.’

<sup>12</sup> Cupid’s. — For 20 names of Cupid and for names of his belongings, see Ilma-chandra, 227 ff.

under the melodious warblings of the cuckoo, which the festal season of Chāitra [just now] hath suddenly given.<sup>1</sup> 18

JESTER. Hi there! among you all, I'm the only one that's a bit of a scholar: for my father-in-law's father-in-law used to lug around books at another man's house.

ATTENDANT [Vichakshanā]. [Bursts out laughing.] Got your learning by direct inheritance, then, didn't you? [4]

JESTER. [Rather nettled.] Ha, you slave-girl's child, who'll be a bawd in your next birth, you Vichakshana, Small-Fraction-er!<sup>2</sup> am I such a fool as to be laughed at even by you? [6] And besides,— O you polluter of other men's sons, you light-o'-love,<sup>3</sup> you terror of the gambling-hells, hand and glove with ruined folk!<sup>4</sup>— what have *you* got to say against my inheriting my learning?<sup>5</sup> please take notice that they who are born in Akāla-jalada's family do get their learning by inheritance! but there's no use in talking.— “Bangle on your wrist, no need of a mirror.”<sup>6</sup> [10]

VICHAKSHANĀ. [Reflecting.] Right you are!— Nor of asking<sup>7</sup> the bystanders if a horse is speeding, when you see him on the dead run.— Come now, give us a description of spring. [14]

JESTER. How do you come to be standing there chattering like a caged starling?<sup>8</sup> You don't know anything.— So I'll give my recitation

<sup>1</sup> I find a very similar thought in Kāvya-prakāśa, x. 105, p. 705, ed. Bombay (given also by Böhtlingk, Sprüche, 2021, kṣīṇah, etc.).

<sup>2</sup> I coin this word to reproduce the jingling and riming billingsgate of the original— nillakkhane viakkhane, ‘insignificant Vichakshanā’; and neglect the -ā.

<sup>3</sup> An unclear word; perhaps ‘having the character of a bee’ (in its flight), i.e. ‘unsteady, capricious.’

<sup>4</sup> ‘O thou, united with ruined folk,’ root trut.

<sup>5</sup> ‘Was the inheriting of my learning a discredit?’

<sup>6</sup> The fact is as plain without talk as is a bangle on your wrist without a mirror. This last seems to be a proverb (p. 206) and in abrupt form.

<sup>7</sup> That is, ‘and no need of asking’ etc.— Apparently a second proverb of the same purport as the foregoing.

<sup>8</sup> ‘Caged sāriā.’ The same as the maanā-sāriā, Skt. madana-sārikā. From maanā or mayaṇā Platts derives mainā, the name of the mina bird: see his Hindústání Dic'y, under mainā, p. 1108a. The mina is the talking starling or religious grackle of India, the Eulabes religiosa: see Century Dic'y, under Eulabes, and picture.

As Dr. Konow tells me, the sārikā is mentioned with the parrot (suke sālikā) as early as Aćoka's reign, namely in Edict 5 of the Delhi Pillar: see Senart, Les édits des piliers, p. 44, 65, or Bühler, ZDMG. xlvi. 64, 69, or Bühler, Epigraphia Indica, ii. 259.

The birds are habitual companions in literature and in life. A caged parrot and the mina are mentioned together, Mṛcchakatikā, ed. Stenzler, p. 71<sup>16</sup>, the latter as chattering (kurukurāadi) like a saucy house-maid. Cp. the whole scene with the caged sāriā, Ratnāvali, beginning of act ii.; and parrot

before my old man<sup>1</sup> and the Queen : for musk isn't sold in a petty hamlet or a jungle ; nor is gold tested without a touchstone.<sup>2</sup> [18]

[*So saying, he recites.*]

The Sinduvāra shrubs that bear a quantity of blossoms like to rice-pudding,<sup>3</sup>— my favorites are they ; and also the multitudes of fair jasmine blooms, like to strained buffalo-milk.<sup>3</sup>

19

VICHAKSHĀNĀ. [*Derisively.*] Your words are as paltry as you yourself are.<sup>4</sup>

JESTER. Well then, Miss Noble-Words, do *you* give a recital.

QUEEN. [*Smiling a bit.*] Friend Vichakshānā, you're rather puffed up<sup>5</sup> with pride before us on account of your strong poetic ability. [5] So then, do you recite now, before my lord, [the King], a bit of poetry of your own making : for that is true poetry which will bear recital<sup>6</sup> in the assemblies ; that is pure gold which proves clear<sup>7</sup> on the touchstone ; she is a true wife who gladdens her husband ; he is a true son who makes his family illustrious. [7]

VICHAKSHĀNĀ. As the Queen commands. [*So saying, she recites.*]

episode of this play, iv. 4. In KSS. 77, parrot and mina tell stories.— Caged birds in frescoes, Griffiths, pl. 45.

The Indian exquisite (*nāgarika*) spent the time between his forenoon meal and his midday nap in teaching his parrots and starlings to talk : see Kāmasūtra, ed. Bombay, 1891, p. 481<sup>1</sup>, 491<sup>8</sup> ; Bāṇa's Kādambarī, p. 356 end. For this accomplishment both birds have great capacity. They can rattle off at a great rate the Vedas and Āśtras, which they incessantly overheard : Kādambarī, p. 81<sup>1</sup>, 38 ; cp. Harshacharita, p. 244<sup>7</sup>, 221 end ; also, above, p. 204, Pischel. Secrets must not be told in their presence : comm. to Manu vii. 149. A very learned parrot appears at KSS. lix. 28 ff. Both birds alike come to grief for their much talk, Sprüche, 899.

See T. C. Jerdon, Birds of India, Calcutta, 1863, ii. p. 320–340 ; R. C. Temple has a valuable paper about the bird, Panjabī Shārak, Indian Antiquary, xi. 291–3 : cp. xiv. 305 (Aelian's description). See also Wilson, Hindu Theatre, ii. 277 ; and Index to Riddīng's Kādambarī, p. 225, under maina. While I am studying this subject, my friend Rouse, of Rugby School, sends me his charming

book, The Talking Thrush, London, 1899. And Bloomfield refers me to Kāuḍika, x. 2, etc. (very pretty symbolism).

<sup>1</sup> The Sāhitya-darpana, no. 431, allows *vaassa*, 'comrade,' as a form of address to the king, to be used by royal sages and by the jester. When so used by the jester, with *pia-*, it seems to me to connote no less familiarity than our colloquial "Old Man."—The chief of police uses it when he offers to treat the low-caste fisherman, who, after finding Cakuntalā's ring, gives part of the money-reward to the officers (end of prelude to act vi.). Cp. preface, p. xix.

<sup>2</sup> I mustn't cast my pearls before swine, nor seek the applause of "the unskilful." Only "the judicious" must pass upon my verses.—Proverbial expressions again.

<sup>3</sup> In whiteness. Cp. i. 16<sup>b</sup> and Kādambarī, p. 100, 261.—The Jester's verses smack of the kitchen.

<sup>4</sup> 'Your words match your own paltriness,' taking *kantārattāṇa* as = *kārpanya*.

<sup>5</sup> For *uttānā*, Konow cites Pāiyalacchī, st. 75.

<sup>6</sup> 'That is poetry which is recited' etc.

<sup>7</sup> Sub voce *nivvad* : cp. H. 4. 62.

The winds that had almost died on<sup>1</sup> the flanks of the mountains of Lañkā, that had grown weak from filling wide-expanded hood after hood of the serpents,<sup>2</sup> wearied with dalliance,<sup>3</sup> — at this season, they, as Malabar-winds, mingling with the sighs of maids whose lovers have left them, have become, suddenly, although in their childhood,<sup>4</sup> strong, filled as it were with freshness.

20

KING. Truly, Vichakshana is clever (*vichakshana*) by reason of her skill in expression and her variety of diction. And so, she stands — what else? — as a crest-jewel of poets.

JESTER. [Nettled.] Then why don't you say it straight out: "Vichakshana's at the tip-top in poetry, [and I,] Kapiñjala, a Brahman, at the very bottom"? [4]

VICHAKSHANA. My good man, don't get excited. It's your poem that betrays your poetic ability:<sup>5</sup> for your words, fine [enough in themselves], although [spent] on a matter blameable for paltriness, — like a string of pearls on a flabby-breasted [old hag], like a [trig] bodice on a pot-bellied creature, like the collyrium pencil<sup>6</sup> on a one-eyed woman, — are not over and above charming. [7]

<sup>1</sup> Root *skhal*: 'stumbled,' or (as we say of the wind) 'fallen'; and so, 'checked by.'

<sup>2</sup> Literally, 'had come to impoverishment in the wide-expanded hood-row's (subjective genitive!) swallowing.' The ranks of expanded hoods of the female serpents have swallowed so much of the wind that its force has slackened! Characteristic exaggeration! Quite similar is the idea of Dandin, who calls the slack south-wind the "leavings from the repasts of the serpents of the Malabar hills," *Daçakumāra-charita*, I. v., beginning.— "The snakes, 'tis said, on wind are fed." Sprüche, 4873, *phaṇi pavanabhuk*: cp. 4876. "The Cobras . . . prefer taking their food at dusk or in the night." — Fayrer, p. 6.

My colleague, Mr. Samuel Garman, Herpetologist of the Agassiz Museum, kindly refers me to Sir Joseph Fayrer's *Thanatophidia of India*, 2d ed., London, 1874. Plates 1-6 of this magnificent folio are devoted to the very deadly *Naja* tripudians, the Naga, or *Cobra di Capello*. I quote from page 7: "Some of the snake-catchers have a curious notion concerning the sex of the Cobra. They

say that the hooded snakes are all females and poisonous; and that the males are all hoodless and innocent." It is not venturesome to assume that this belief, albeit unfounded, was current a thousand years ago and accepted by our poet. Hence the significance of his specific mention of the female serpents. The males are in fact smaller than the females, Mr. Garman tells me.— If Fayrer is not accessible, the reader may consult Joseph Ewart's *Poisonous Snakes of India*, London, 1878.

<sup>3</sup> Cp. Bhartṛhari's *ardhaṁ nītvā*.

<sup>4</sup> Because the season in which they blow has only just begun.— The whole stanza is commented in Jhalkikar's ed. of *Kāvya-prakāṣa*, iv. 41, p. 157.

<sup>5</sup> That is, if you have any: and here, yours show that you haven't.— I purposely use 'betray,' as having, like *pisunedi*, a sinister connotation.

<sup>6</sup> That is, the strokes of the pencil with which women applied the collyrium to blacken their eyelids and eyebrows by way of adornment.

JESTER. With you, on the contrary, although your matter was charming,—it wasn't pretty, the way you strung the words together. [8] Like a row of copper bells on a golden girdle, like trimmings of coarse silk on a [fine] silken fabric, like sandal-ointment on a girl of loveliest tint,<sup>1</sup>—it [your language] doesn't partake of the elegance [of your ideas].<sup>2</sup> But in spite of all that, you do get praised. [10]

VICHAKSHANĀ. My good man, don't get excited. There's no rivaling you : for you, though unlettered as the iron beam of a goldsmith's balance, are employed [in a, *that is*] as part of a [still finer] balance for weighing jewels ; while I, though lettered like a [common] balance, am not employed in the weighing of gold.<sup>3</sup> [14]

JESTER. If you ridicule me that way, I'll tear off that part of you that goes by the name of Yudhishthīra's eldest brother,<sup>4</sup> your left one, and your right one too, in a hurry. [15]

VICHAKSHANĀ. And I'll break that part of you that goes by the name of the asterism<sup>5</sup> following Latter Phalgunī, in a hurry. [16]

KING. Man, don't talk that way. She has some standing<sup>6</sup> in the line of poetry. [18]

JESTER. [Nettled.] Then why don't you say it straight out : “Our little hussy's a first-rate poet, ahead even of Harivṛddha, Nandivṛddha, Pottisa, Hāla, and the rest”? [So saying, he prances around on the stage.] [21]

VICHAKSHANĀ. [Derisively.] You take yourself off to where my first swaddling-clothes went.<sup>7</sup> [23]

<sup>1</sup> To an Occidental, gāura, ‘yellowish’ is a doubtful compliment: it is applied to a beautiful woman of golden flesh-tint, at Rāmāyana v. 10. 52, ed. Bombay, and is used similarly here, as I think.

<sup>2</sup> Or, your uncouth words do not support or keep from falling (*avalambedi*), that is, do not keep from appearing ridiculous, the elegance of your ideas.—The jester's words are good and his subject bad (like pearls on a hag); Vichakshana's words are bad and her subject good (like a coarse patch on a fine fabric). I am not sure about *avalambedi*. If I am right, the sandal-ointment seems out of place.

<sup>3</sup> Presumably, the beam of the common balance, for bulky things like cotton, had

its divisions marked by letters (*akṣaras*) ; while the beam of the balance for weighing gold or finer objects was not lettered. At any rate, the play of words on “unlettered” (= ‘unmarked’ and ‘illiterate’) and “lettered” (= ‘marked’ and ‘literate’) is palpable.—She means, “you, jester, are a rough stick ; but are employed on work (poetry) as fine as gem-weighing—that is, royal favor gives you a chance at ‘high art’: while with me the case is reversed.”

<sup>4</sup> Karna : *karna*, as appellative, means ‘ear.’

<sup>5</sup> Hasta : *hasta* means also ‘hand.’ See p. 214.

<sup>6</sup> Compare BR. vii. 1330, under *k*).

<sup>7</sup> That is, “to the devil knows where!”

JESTER. [Turning his head to look back.] And you—to where my mother's first set of teeth went.<sup>1</sup> [25] Here's luck to such a royal court as this, where a hussy appears [to be set] on a par with a Brahman, where strong drink and the five products of the [sacred] cow are put in one and the same dish, where glass and ruby are employed together on the [same] parure. [26]

VICHAKSHANĀ. In this royal court may you have that<sup>2</sup> put on your neck [namely, a half-wring, as we might say], which the Exalted Triple-eyed God [Civa] wears on his head [namely, the half-ring of the moon]; and may your head be well bruised by that [namely, the touch of a foot] by which<sup>3</sup> the longings of the açoka tree are satisfied [namely, the touch of a maiden's foot]. [27]

JESTER. Ha, you slave-girl's child, you terror of the gambling-hells, you wholesale polluter of young men,<sup>4</sup> you street-walker! that's the way you talk to me, [is it?] well then, as sure as I'm a great Brahman,<sup>5</sup> you shall get that by which, about February or March, the longings<sup>6</sup> of the horse-radish tree<sup>7</sup> are satisfied; and that which a strong but lazy bull gets from the outcastes.<sup>8</sup> [29]

VICHAKSHANĀ. While I, if you go rattling on that way, like the [jingling] bangles on my foot,<sup>9</sup> with my foot I'll smash your face. And

<sup>1</sup> “To the devil knows where.”

<sup>2</sup> The *ardha-candra*, literally, ‘half-moon,’ serves as Civa's diadem (cp. i. 3<sup>a</sup>); but the word means also ‘the hand bent like the crescent moon for clutching.’ ‘To (give, i.e.) put a half-moon on a man's neck’ = ‘to wring his neck.’

<sup>3</sup> Literally, ‘by which the açoka tree gets its *dohada*:’ *dohada*, ‘the whimsical longing of a pregnant woman,’ is here the desire of the budding tree to bloom. This is accomplished by the touch of a fair maid's foot. The “touch” as applied to the jester would be a rude kick.

The açoka is one of the loveliest of Indian trees. It blooms at the beginning of the hot weather, say the botanists; when touched by a fair maiden's foot, say the poets.—The latter have very much to say about it; compare ii. 43, below, and Vāsudeva's Scholion thereto, and see especially ii. 47. Indeed, the Sāhitya-darpana makes the matter to be one of “common notoriety”—see no. 576,

under *khyāti*- . . . *viruddhatā*, and p. 228 end. See also Paul Elmer More's “Century of Indian Epigrams,” no. XI; and Sprüche, 5693, *raktāçoka*, a stanza which some MSS. insert in the *Vikramorvaçi* immediately after *raktakadamba*, iv. 30. The flowers are of a beautiful orange color, changing gradually to red.

<sup>4</sup> Seems to mean the same as *para-puttavittālini*, i. 18<sup>a</sup>.—But Vāsudeva, p. 17<sup>18</sup>, explains it as ‘getting your living by perjury,’ taking *kosa* as ‘false oath.’

<sup>5</sup> By the word of me, a great Brahman.'

<sup>6</sup> Sarcastically here.

<sup>7</sup> *Moringa pterygosperma*, called *dañça-mūla* at Rājanighaṇṭu, p. 142, Poona. The bulbs are cut up for a pungent sauce and the limbs are torn off for their flowers.

<sup>8</sup> A cut in his nose, for the insertion of a nose-ring (cp. Manwaring, Marāthi Proverbs, no. 201).—Cp. Hemachandra, 1268, and Marāthi *baīla*.—For ablative, see p. 203.

<sup>9</sup> The point of comparison between the jester and the bangles is the senseless noise

what's more, I'll tear off from you the pair of parts [your ears] that go by the name of the asterism<sup>1</sup> that follows Latter Ashādhā, and chuck 'em away. [31]

JESTER. [Walking testily about the stage—then in a rather loud voice, behind the curtain—] Command me to such a royal court as this—when<sup>2</sup> it's a devil of a way off! [a court] where a slave-girl sets up a rivalry with a Brahman! Well, from this day on, *I* propose—obediently paying my humble duty to my worshipful spouse Vasuṁdhara— to stay just at home! [Laughter all round.] [35]

QUEEN. What sort of fun can we have without our worthy Kapiñjala? [or] how adorn our eyes beautifully without collyrium? [36]

JESTER. [From the tiring room.] Oh no, you won't get me to come back, not by a long shot! better look out for somebody else to be your “old man”: or perhaps you might put this mean little wench in my place, after giving her a mask with a long beard, and awful ears.<sup>3</sup>—I'm the only one among you that's dead and done for; but you—here's life to you for a hundred years! [41]

VICHAKSHANĀ. Don't try to make up with<sup>4</sup> the Brahman Kapiñjala: conciliation only makes him all the harsher, just as sprinkling water on a knot in a hempen rope makes it all the tighter. [43]

QUEEN. [Looking in every direction around her.] For that the God of Day, resting his glance on the unsteady swings that are tossed to and fro by the feet of the singing wives of the herdsmen, driveth his car with halting coursers,<sup>5</sup>—therefore are the days very, very long.<sup>6</sup> [21]

JESTER. [Re-entering hurriedly.] Give place, give place!<sup>8</sup>

KING. For whom?<sup>9</sup>

JESTER. Bhāiravānanda is standing at the door.

that both make. Pāda-lagga, ‘attached to my foot’ = ‘on my foot.’

<sup>1</sup> Strictly speaking, Abhijit (containing a Lyrae) comes next after Latter Ashādhā, but it is so far from the ecliptic as hardly to count. Then comes Cravaṇa: cravaṇa means also ‘ear.’ See p. 214, and Whitney's Essay on the Lunar Zodiac, there cited, pages 410, 409, and 355.

<sup>2</sup> Literally, ‘such a court is praised when’ . . . like the German *das lobe ich mir.*

<sup>3</sup> “Ears like a bamboo cup”—says the Scholiast.

<sup>4</sup> I take *anu-samdheda* as a Prākrit

counterpart of *anu-samdhayata*, from *samdhay* as denominative of *samdhī*.

<sup>5</sup> Literally, ‘goes, having a limping-steed car, a car with limping steeds.’

<sup>6</sup> This stanza is a covert hint (*dhvanyate*) at the fact that she greatly misses her jester.—Scholiast.

<sup>7</sup> See Lévi, Théâtre, p. 374.

<sup>8</sup> Although this English phrase means ‘make way or room,’ it is perhaps the nearest feasible equivalent for what is literally ‘a seat, a seat!’

<sup>9</sup> ‘What (purpose is there) with it (the seat)?’

QUEEN. The one who is popularly reported to be a wonderful master magician ? [5]

JESTER. Yes, to be sure.

KING. Have him enter.

[*The Jester goes out, and re-enters with the Magician.*]

BHAIRAVĀNANDA. [As if a little boozy.]<sup>1</sup>

As for black-book and spell,— they may all go to hell!<sup>2</sup>  
My teacher's excused me from practice for trance.<sup>3</sup>  
With drink and with women we fare mighty well,  
As on — to salvation — we merrily dance!<sup>4</sup>

22

Moreover :

A fiery young wench to the altar I've led.<sup>5</sup>  
Good meat I consume, and I guzzle strong drink;  
And it all comes as alms,— with a pelt for my bed.  
What better religion could any one think?<sup>6</sup>

23

And again :

Gods Vishṇu and Brahm and the others may preach  
Of salvation by trance, holy rites, and the Vedies.<sup>7</sup>  
'Twas Umā's fond lover<sup>8</sup> alone that could teach  
Us salvation plus brandy plus fun with the ladies.

24

<sup>1</sup> See A. V. W. Jackson on tipsy episodes in plays, Am. J'nl of Philology, xix. 250.

<sup>2</sup> Literally, 'I know nothing of (= I ignore) spells [and] Tantras.' The latter I take here to be the treatises called Tantras — cp. Aufrecht, Bodleian Catalogue, 91-95.

<sup>3</sup> The intent contemplation which was very anciently and widely practised in order to bring on a state of hypnotic trance.

<sup>4</sup> Literally, 'unto salvation we go, following the Kula way.' The "Kula way" is so called because its followers (Kāulas) refer to a Kula Upanishad as scriptural authority for their practices (Williams). — The union of the male principle in nature with the female is typified in the androgynous form of Civa, in which the right side is male and the left is female. The latter represents the personified 'Power' of nature (*gakti*= 'power'), and her worshippers are called Cāktas or Followers of the Left-hand Way. This worship degenerated into the most indescribable licentiousness. It was ostensibly practised in order to attain, in the manner prescribed by the Tantras, the supernatural powers such as the

Magician is here supposed to possess. — The reader may consult Monier-Williams, Brahmanism and Hinduism,<sup>4</sup> p. 180-186.

For the doubtless satirical juxtaposition of sensuality and salvation, cp. a lampoon on the Buddhists, cited by Leumann, Wiener Zeitschrift für die Kunde des Morgenlandes, iii. 332, which I render as follows :

A good soft bed ; an early drink on rising ;  
Dinner at noon ; his toddy in the evening ;  
Sweetmeats at night ; — to crown it all, salvation!

See ? that's the way your Cākya-son would work it!

<sup>5</sup> 'A hot strumpet has been consecrated (see *diks*) as lawful wife.'

<sup>6</sup> Literally, 'to whom does the Kāula religion not appear charming ?'

<sup>7</sup> I have assumed "Vedy" (riming with "lady") as a colloquially humorous mispronunciation of "Veda," the name of the oldest holy scripture of India. It will seem natural enough to any Yankee.

<sup>8</sup> Civa, as god of the Left-hand Cāktas.

KING. Here is a seat. Let Bhāiravānanda take it.

BHĀIRAVĀNANDA. [Seating himself.] What'll you have me do?

KING. Glad to see a wonder in 'most any line you please.

BHĀIRAVĀNANDA.

I can bring down the moon to the ground

And show you its rabbit-face<sup>1</sup> round.

The car of the sun I can stop in mid-sky.

Wives of sprites, gods, or Siddhas through heaven that fly,

Or of Čiva's retainers,— I fetch 'em anigh.

Lord knows what on earth I can't do if I try.

25

So tell me what you'll have done.

KING. [Looking at the Jester.] Say, man, has a peerless gem of a woman been seen<sup>2</sup> anywhere?

ESTER. There is here in the Deccan<sup>3</sup> a town named Vidarbha. There I have seen one gem of a girl. Her let him "fetch anigh" [to us] here. [7]

BHĀIRAVĀNANDA. I am fetching her anigh.

KING. Bring down the full moon<sup>4</sup> to the ground.

[*Bhāiravānanda represents in pantomime<sup>5</sup> the practice for trance.*] [10]

[Then enters, with a hurried toss of the curtain, the Heroine.—All gaze.] [12]

KING. Oh, wonderful, wonderful!

Since the tips of her curly locks yet stick to her face, since her eyes are red with the washed-off collyrium, since drops are a-tremble on the massy tresses she holds in her hand,<sup>6</sup> since she has but a single garment and that but half put on,<sup>7</sup>— therefore I think this girl, who alone can fill me with wonder,<sup>8</sup> was busied with her play in the bath<sup>9</sup> [at the moment when she was] "fetched anigh" by yonder master Magician.

26

And again:

With one lily-hand arranging the border of the garment that falls on

<sup>1</sup> The Hindu sees, not a "man in the moon," but a rabbit (cp. H. C. Warren, Buddhism in Translations, p. 274), or a black-antelope (cp. note to ii. 20 below).

<sup>2</sup> We miss the tae or tue ('have you seen') which appears in the variants, and is answered by mæ, i. 25<sup>6</sup>.

<sup>3</sup> See page 213.

<sup>4</sup> Literally, 'the moon on the night of the full,'— in palpable allusion to the first line of the Magician's stanza (25), but

with covert allusion to any full-moon-faced beauty whom the king would be glad now to see.

<sup>5</sup> See Lévi, Théâtre, p. 387.

<sup>6</sup> Literally, 'hand-supported mass of sprays of hair.'

<sup>7</sup> 'Since a single garment-border (or garment-skirt) has been put on.'—She had no time to put it all on properly.

<sup>8</sup> Literally, 'sole-producer of marvels.'

<sup>9</sup> Cp. ii. 24 and note to ii. 24<sup>3</sup>.

her rounded breasts so firm,<sup>1</sup> with the other restraining<sup>2</sup> the sari<sup>3</sup> that flutters as she walks,<sup>4</sup>— who in a picture could her grace portray?<sup>5</sup> **27**

JESTER. For her bath she had doffed her ample parure. Her adornments were spoiled by the breaking of the waves.<sup>6</sup> Her slender form shows neath her dripping vesture.<sup>7</sup> This maiden's glance is the sum and substance of loveliness. **28**

HEROINE. [*As she looks at them all—aside.*] That this is some great King is made manifest by the way in which he plainly unites the graces of dignity and charm.<sup>8</sup> Of this one too I have an opinion, [namely,] that she is his First-Queen— you don't need to be told, in order to recognize Gāuri<sup>9</sup> at the left side of the Half-woman God.<sup>10</sup> And this is the master Magician. [5] Here again are the attendants. [*Stops to reflect.*] Then why does his look seem to make so much of me, even in the presence of his wife? [*So saying, she gives a coquettish glance.*<sup>11</sup>] [9]

KING. [*Aside—to the Jester.*] When she suddenly, past my ear, shot a sidelong glance sharply flashing, [a flashing glance] whose brilliancy was like that of the cavities of the petals on the tips of the ketakas where the bee sucks,<sup>12</sup>— then was I whitened surely with the best of camphor

<sup>1</sup> Literally, ‘on her firm-breast-hills’: *thalā* is used of parts of the body which may be considered as raised or elevated or projecting or rounded above or beyond its general surface—so of buttocks (ii. 1<sup>a</sup>), of cheeks, of breasts. Cp. BR., s.v. *sthala* (3<sup>a</sup>, 4<sup>a</sup>).

<sup>2</sup> Dr. Konow books the word, of course, under root *yam*.

<sup>3</sup> The *kadilla* (defined by HD. as *kaṭī-vastrā*) is doubtless the sari (or saree or sary), a long piece of silk or cotton wrapped about the hips, with one end falling nearly to the feet and the other thrown over the head, and here the same as the *potta* or ‘garment’ of line b—since she wore but “one.”

<sup>4</sup> Literally, ‘the *kadilla* which was moved (from the, i.e.) by the walking,’ *cañkramanā-tas*, Whitney, § 1098.

<sup>5</sup> Literally, ‘she is not portrayed in any one's picture.’

<sup>6</sup> Of the pool or river in which she had been bathing.

<sup>7</sup> Literally, (the glance of this one) ‘having a body-liana (*laā*) coming into sight (*ullāśin*) from her dripping vesture,’ *ollānsua-ullāsi-taṇu-llaāe*: or, *ullāśin* might be

‘radiant,’ i.e. ‘radiantly beautiful’—see BR. under *las + ud*.

<sup>8</sup> Literally, ‘This one is known as a king by this (*imīṇā*) profound-and-charming grace-union.’ Here *imīṇā* means ‘this which you plainly see, this plain or manifest’ (union), reminding us a little of Latin *ille*. As used of the character, *gambhīra* is ‘deep, solemn, dignified.’

<sup>9</sup> Literally, ‘Gāuri, even untold, is known :’— and it's just as easy, even without help, to recognize the Queen.

<sup>10</sup> See note to i. 224.

<sup>11</sup> Vāsudeva defines *try-açram* as *tiryag-udañcitam*, (she looks a look) ‘bent sideways.’ The king refers to this glance at ii. 1<sup>d</sup>.—See notes on the coquettish glance, ii. 6<sup>a</sup>, iii. 2<sup>d</sup>.

<sup>12</sup> Literally, ‘when a sharp sideglance-flash was shot ear-nigh suddenly,—[a flash] possessing brilliancy (*chavi*) like [that of] bee-sucked ketaka-tip-petal cavities.’ I take *sav-* as ‘with an ear-interval,’ not hitting. *Katāksachatā* occurs in the 2d example to *Sāhitya-darpana*, no. 100, cited by BR. ii. 1072. The pple *āaḍdhia*, ‘pulled at’ by bees, is booked under *kṛṣ + ā*.

(*karpūra*),<sup>1</sup> bathed surely with moonlight. Meantime I am become overlaid as it were with dense pearl-dust.

29

[As before, aside — to the Jester.]

Oh, the splendor of her beauty!

Methinks her waist, circled with triple folds, were easily grasped even by a baby's fist, while to compass the expanse of her hips is not possible<sup>2</sup> even with the two arms.<sup>3</sup> A tender child's hand suggests a comparison for the bigness of her eyes.<sup>4</sup> And so [by reason of her beauty], it is not possible in a picture to portray her as she really is.<sup>5</sup>

30

JESTER. Albeit her adornments are stripped off for the bath and her cosmetics are washed away by it, [yet] how lovely she is! or rather, let me say,

Even women who are devoid of [natural] beauty put on adornments, [for] they win a certain comeliness by such embellishment; [but] adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty].<sup>6</sup>

31

KING. That's true of *this* girl, at any rate. For

Her loveliness is like to gold, untarnished, unalloyed.<sup>7</sup> Her almond-eyes reach even to her ears.<sup>8</sup> The expanse of her cheeks is like to the full-orbed moon. That she is under the protection of the Five-arrowed God, [who guards her] with bended bow,<sup>9</sup> [is clear], because

<sup>1</sup> Or, with a pun of which the King is not consciously guilty, 'then was I irradiated with love for Karpūra (-mañjari).'

<sup>2</sup> The phrase *no jāi* (*yāti*) seems to be used like *es geht nicht, that won't go*, etc. 'The expanse is not possible to be embraced' (*vest*). For the use of the infinitive here and in d, see Jacobi, § 116. — "Expanse :" cp. i. 32<sup>b</sup>.

<sup>3</sup> The style of beauty here exaggeratedly described is abundantly illustrated by the sculptures of ancient Indian monuments. They out-Rubens Rubens in his most drastic avalanches of buttocks. See A. Cunningham's Bharhut, Plate xxiii. Hindu painters show more self-restraint than the sculptors and poets: see Griffiths, i. p. 9<sup>a</sup>.

<sup>4</sup> 'The bigness has a comparison (given, i.e.) suggested by the hand.' Cp. i. 32<sup>a</sup>.

<sup>5</sup> *Paccakkham*.

<sup>6</sup> Literally, 'even of a person nature-handsome, the comeliness opens its eyes by [aid of] adornments.' Repeated at ii. 25.

<sup>7</sup> Literally, 'gold, new (or fresh) and genuine.' The two adjectives are not without appropriateness of reference to girlish loveliness also.

<sup>8</sup> A strange bit of racial psychology underlies the varying national ideals of beauty of person (cp. note to ii. 46). — Literally, 'Of her eyes the length is brought to a stop (*skhalitam*, 'stumbled, fallen,' — or as pple of the causative) by her ears.' Cp. i. 16<sup>a</sup>; 30<sup>c</sup>; 34<sup>c</sup>; ii. 27<sup>a</sup>. Of a handsome young ascetic, Bāṇa says, "his eyes were so long that he seemed to wear them as a chaplet," Kādambari, p. 280. See Griffiths, i. 8<sup>b</sup>.

<sup>9</sup> *Dhanuddanda* is 'bow-stock;' but *stock* in this connection (see Century Dic'y, s.v. *stock*, sense 9) is superfluous in English.

his arrows,<sup>1</sup> “Parcher,” “Bewilderer,” and the rest,<sup>2</sup> are piercing me through. 32

JESTER. [With a smile.] The wind of the highway knows the liana’s power of resistance.<sup>3</sup>

KING. [With a smile.] I tell you, old man :

The embellishment effected by their own manifold excellences makes handsome the person of women ;<sup>4</sup> while splendor of attire seems [rather] to conceal<sup>5</sup> their beauty of form. Accordingly, for those on whose limbs is imprinted the seal of a certain loveliness,<sup>6</sup> Cupid, methinks, with bended bow, stands as the ever-ready servant.<sup>7</sup> 33

Moreover : Of this maiden

The spread of the hips is such that no creeper-like girdle is on them ; the breast-hills are so towering as to hide from her sight her waist ;<sup>8</sup> the eyes are so long that there is no [room for a] lotus on her ear ;<sup>9</sup> and the face beams forth with such radiance that it seems like a second moon on the night of full moon.<sup>10</sup> 34

QUEEN. Worthy Kapiñjala, find out<sup>11</sup> who she is.

JESTER. [To the Heroine.] Come, sweet-faced girl, sit down and tell me who you are.

QUEEN. A seat for her !

Although we say *bow-string* when we mean the *string*, we say simply *bow* when we mean the *bow-stock*. Cp. *vana-antare* etc.

<sup>1</sup> Literally his ‘seekers.’ The verb is listed under *vyadh*.

<sup>2</sup> Namely, “Inflamer,” “Ruiner,” and “Crazer”—*sam̄dipana*, *uccātana*, *unmādana*: see Uhle’s *Vetāla*, p. 81<sup>2</sup>. Or cp. Maheçvara’s comment on *Amarakoça*, i. 1. 27. The two here mentioned are punned upon at iii. 26, see note.

<sup>3</sup> *Sodirattana*, ‘manliness, pride, self-respect.’ For this passage, Dr. Konow suggests ‘power of resistance.’ Cupid knows how hard it is to conquer the King and so is shooting at him with great energy.

I give with diffidence the following interpretation : By i. 32, the King means, “Cupid guards this fascinating girl, and I fear I may not win her.” “Never fear,” says the Jester, reassuringly; “the wind knows how little resistance the swaying creeper offers.”

<sup>4</sup> ‘The person of women is beautiful [when] embellished by the host of their own excellences.’

<sup>5</sup> In Index under *chad*. — Cp. ii. 26, 27.

<sup>6</sup> ‘To whose limbs a certain imprint of loveliness is gone.’

<sup>7</sup> Ready to read from their coquettish glances their unspoken commands and to enthrall their lovers accordingly.— Scholion.

<sup>8</sup> Literally, ‘the breast elevation (or prominence) is so that she sees not her navel at all.’

<sup>9</sup> Cp. note to i. 32<sup>b</sup>.

<sup>10</sup> ‘And so outshining is the face that the night of full moon [is] possessing two moons.’ Rājaçekhara repeats this idea (see p. 206) in his three other plays, *Viddh*. iii. 27, *Bālar*. iii. 25, *Bālabh*. i. 31; cp. Çārīngadhara 3659 and p. 189: *udañcaya mukham manāg*; *bhavatu ca dvicandram nabhāḥ*.

<sup>11</sup> ‘Know thou by asking,’ ‘*πυθοῦ*’

JESTER. Here is my over-garment. [5]

[*The Jester gives the Heroine the garment, and she sits down upon it.*]

JESTER. Now tell me.

HEROINE. There is here in the Deccan, at Kuntala,<sup>1</sup> a king named Vallabha-rāja, beloved (*vallabha*) by all his people.

QUEEN. [*Aside, to herself.*] Yes, and he's my aunt's husband. [10]

HEROINE. His consort is named Çaçī-prabhā.

QUEEN. [*Aside, as before.*] And she's my mother's sister.

HEROINE. [*Smiling.*] They call me by way of joke [?] their "bought daughter." [15]

QUEEN. [*Aside.*] Such splendor of beauty, surely, was not produced save from the loins of Çaçī-prabhā; nor are<sup>2</sup> pencils of precious beryl,<sup>3</sup> save from Beryl Mountain. [*Aloud.*] You are Karpūra-mañjari, aren't you! [20]

[*The Heroine stands abashed.*]

QUEEN. Come, little sister, embrace me. [*So saying the Queen puts her arms around her.*]

HEROINE. Oh joy! here at last Karpūra-mañjari has begun to receive recognition!<sup>4</sup> [24]

QUEEN. Today, Bhāiravānanda, by your kindness, I have been made to enjoy an uncommonly neat [but] queer little arrangement in seeing [this] little sister.<sup>5</sup> So let her stay now for a fortnight. Afterwards you shall carry<sup>6</sup> her back by your magic power.<sup>7</sup> [27]

BHĀIRAVĀNANDA. As the Queen says.

JESTER. [*To the King.*] Say! we're everlastingly<sup>8</sup>—both of us—left out in the cold, you and I, since *they* have got together in a cosey family circle.<sup>9</sup> For these two women are "little sister" each to the other;

<sup>1</sup> See p. 213.

<sup>2</sup> The verbal idea in each of these two clauses is expressed by a derivative of the same root pad, with ud or with nis.

<sup>3</sup> Literally, 'beryl-gem-pencils.' The beryl occurs in hexagonal prisms; hence the appropriateness of the word "pencil." Some varieties are very beautiful (the emerald is one of them), while others are very little worth; hence the need of the word "gem."

<sup>4</sup> Literally, 'of K. this is the first salutation:' but if put thus, it might imply that she is glad she has received none before.

<sup>5</sup> Literally, 'today an unprecedented

(= uncommonly neat) queer-little-arrangement (= *samvihāna*, cp. OB. vii. 5<sup>b</sup>), with the sight of the little-sister, has been caused by your kindness to be enjoyed by me.'

<sup>6</sup> In the Prākrit, the verb is plural,—"honoris causa," says the Scholiast.

<sup>7</sup> Literally, 'contemplation-car;' that is, the supernatural power which you will attain by trance-practice will serve you to carry her home through the air to Kuntala.

<sup>8</sup> In rendering *param*, I venture to use this English vulgicism because it suits the Jester.

<sup>9</sup> 'Since of them (Queen, Heroine, Vi-

while Bhāiravānanda is praised and made much of for bringing them together. [33] And here a terrestrial Goddess of Speech, a go-between, [is parading about,] reincarnated as a downright Queen.<sup>1</sup> [34]

QUEEN. Vichakshanā, to Bhāiravānanda must be shown every attention his heart can wish, and you may go to your eldest sister, Sulakshanā, and tell her so.<sup>2</sup> [35]

VICHAKSHANĀ. As the Queen commands.

QUEEN. [To the King.] My lord, pray let me take my leave;<sup>3</sup> for you see the state the little sister is in,<sup>4</sup> and I'm going to the women's apartments<sup>5</sup> to arrange her attire with beauty and grace. [38]

KING. [Of course you may go; for] it is quite proper to fill the runnels about the roots of the champaka creeper with musk and camphor.<sup>6</sup>

FIRST BARD. [Behind the stage.] May twilight bring its gladness to my King. [41]

The hot-rayed sun's round orb, like to the body<sup>7</sup> of the soul of day,— who knows where that in all the world is gone,<sup>8</sup> now that the time for day to die<sup>9</sup> is come? And even this lotus-pool,<sup>10</sup> as if her eyes were sealed in a swoon on hearing of the long separation [that awaits her,] now that her lord is departed, hath shut fast the lids of all her lily-eyes.<sup>11</sup>

35

chakshanā, and Magician) there is an assembled family.'

<sup>1</sup> Dr. Konow refers the allusion (sarcastic, says the Scholiast) of this sentence to Vichakshanā, comparing ii. 10<sup>8</sup>; and takes dehantareṇa with devī, as the reading of W suggests. It vexes the Jester to see Vichakshanā so honored.

<sup>2</sup> 'Attention is to be paid . . . , telling your sister.'

<sup>3</sup> See Index, under *iṣ*.

<sup>4</sup> 'I am going . . . on account of the beauty and grace of attire of the little sister who has this condition,' which you plainly see.—She had been snatched from the bath by the Magician (cp. i. 26 and 28).

<sup>5</sup> The action is taken up again at ii. 11<sup>8</sup>.

<sup>6</sup> The Scholiast takes this as a case of samāsa-uktī, citing for it Kāvya-prakāṣa, x. 97, p. 671, Bombay ed.,—cp. Sāhityadarpana, p. 309<sup>10-11</sup>, transl., p. 398. The "champaka creeper" suggests a slender, lovely woman,—here the Heroine. It is

proper to bestow thereon all needful attention.

<sup>7</sup> Taking *pīḍa* as 'body'; but Dr. Konow takes *jīva-pīḍa* as 'Lebens-masse,' 'Lebens-hauch.'

<sup>8</sup> Literally, 'who knows where (*kahīm*) in the world (*pi*) that is gone?'—In other words, I think that *pi*, although adding an indefinite idea to the interrogative, does not convert the interrogative into an indefinite ('somewhere') in this passage.

<sup>9</sup> 'The occasion for the death (*kāla*) [of the day] having arrived' (*āp*): Vāsudeva, "sāyamśamaye."

<sup>10</sup> In Prākrit this is feminine (*ṇalinī*), and so I refer to it by the feminine pronoun in English.—Literally, 'the pool has become (*jāā*, under *jan*) having lilies shut ("shut," as used of the eyes).'  
—Sūṇa, under *gru*, Jacobi, § 61.

<sup>11</sup> The pool (feminine) of day-blooming lotuses closes her "eyes" (the blossoms on her "face") in a swoon of grief when her

## SECOND BARD.

Opened [now] for our pleasure are jewelled roof-terraces and the picture-galleries.<sup>1</sup> By the attendants, couches, delightful in the starlight,<sup>2</sup> are hastily<sup>3</sup> spread. Silks begin to rustle as the fingers of the restless hands of the ladies in waiting move over them.<sup>4</sup> The pleasant murmur of the voices of women who have made up their quarrels<sup>5</sup> is heard in the arbors.

36

KING. And we will go to our evening worship.<sup>6</sup>

[*At these words, exeunt omnes.*]

[*End of the First Act.*]

beloved lord (the sun) leaves her. The sun's departure is hinted at in the first half-stanza; and the second half-stanza is of course in clear allegorical allusion to the Heroine, and to her grief at being separated from the King.—This is a case of “transfer” (*samādhi*, *Kāvya-darça*, i. 93): “because the ways of the Heroine are here transferred to the lotus-pool,” says the Scholiast. For day-blooming and night-blooming lotuses, see note to ii. 50, with which stanza this may be compared.

<sup>1</sup> ‘The pleasure-terraces-and-galleries.’—Such places serve as rendezvous for lovers,

says the Scholiast. Open roofs are much used in the East as a kind of pleasance at night. With Vāsudeva, I take *citta-bhittinivesā* as = *citra-grhās*.

<sup>2</sup> ‘In the star-time.’

<sup>3</sup> “Hastily:” there is scarcely any twilight in Southern India.—See root *str̥*.

<sup>4</sup> ‘The sound (rustle) of silk has begun by reason of the moving of the fingers’ etc.

<sup>5</sup> ‘The hum of women angry and tranquillized.’

<sup>6</sup> ‘To pay worship, [namely, our] evening-prayer,’ somewhat like *ἀγαντίζεσθαι πράλην*.

## ACT II.

[*Then enter the King and the Porteress.*]

PORTERESS. [Walking around a bit on the stage.] This way, this way,  
O King !

KING. [Takes several steps, and then, with his thoughts on her —<sup>1</sup>] On that occasion<sup>2</sup>

Not from their places<sup>3</sup> moved even the breadth of a sesamum seed her fair rounded buttocks ;<sup>4</sup> her belly seemed as if slightly overflowing with wavy folds ;<sup>5</sup> her neck she bent aside ; while the braided tress, that from her moon-like face did stray,<sup>6</sup> was clasped within the folding of her breasts :<sup>7</sup> [thus] in fourfold wise her slender form she showed, as on me sideways she her glance did bend.<sup>8</sup> 1

PORTERESS. [To herself, aside.] How now — even today — piling up the same old palm-leaves ? — the same old stock phrases ?<sup>9</sup> — Well, I must sing the praises of spring-time to him and so slacken his passion for her. [Aloud.] Contemplate, O King, the flowery season,<sup>10</sup> which is very gently coming on.<sup>11</sup> [5]

[Now] are lengthening the days that break completely<sup>12</sup> the seal of the throat of the cuckoo's mate, that make the bees to hum with sweetness

<sup>1</sup> That is, of course, on the heroine. Sup-  
ply "says."

<sup>2</sup> The occasion described at i. 28<sup>9</sup>, when  
she gave him the coquettish glance which he  
now recalls in line d.

<sup>3</sup> For the form of the ablative, see H. 3. 9.

<sup>4</sup> Properly, 'well-conditioned buttock-  
hill' — cp. i. 27<sup>b</sup>, note.

<sup>5</sup> '(Was) possessing slightly overflowing  
fold-waves.' Cp. ii. 6<sup>b</sup>.

<sup>6</sup> 'The braid in straying from her face-  
moon ;' or 'the braid, in the nodding to and  
fro of her face-moon : ' either *vēṇī* or *ānāṇ-*  
*endū* might be the subject of *bhamāṇa*.

<sup>7</sup> 'By her braid a breast-embrace was  
got.'

<sup>8</sup> 'Of her, looking-coquettishly at me, the  
body-liana became (*jan*) having-four-disposals  
or -arrangings (-*vidhā*) : ' that is, four dispo-  
sitions or attitudes of as many parts of her  
liana-like body presented themselves to my  
notice as she glanced etc.

<sup>9</sup> 'The same piling together of palm-  
leaves, the same word-series : ' proverbial  
equivalent for threshing the same old straw.

<sup>10</sup> 'Give a glance at the flowery season.'  
The Scholiast seems to think the form of ex-  
pression a little forced. And I certainly do.

<sup>11</sup> 'Which is maturing a very little.' This  
is vague as a time-datum ; but the statement  
at ii. 6<sup>28</sup> seems more definite.

<sup>12</sup> See i. 4<sup>b</sup> note. Cp. also p. 203.

long drawn out,<sup>1</sup> that among forsaken lovers waken anew the Pañchama note,<sup>2</sup> the king of melodies, — [the days that are] crazy with passion, [days that are] the abodes of the troops of loves. 2

KING. [Giving no ear to it. — In impassioned style.]

When, to the eyes of all in the place of assembly, she appeared as<sup>3</sup> an abounding stream of loveliness, as a city of the manifold dwellings of laughter and amorous delight,<sup>4</sup> as a paragon<sup>5</sup> of comeliness, as a lake whose blue lotuses were eyes, but withal as the enlivener of my passion,—then did Cupid fix a sharp piercing arrow on the string of his bow.<sup>6</sup> 3

[As if crazed with love.] From the very instant that I first saw her,—the fawn-eyed<sup>7</sup> girl,—

If I paint a picture, she flashes forth upon it;<sup>8</sup> she falls not short in [any] excellencies ;<sup>9</sup> on [my] couch, [meseems,] she slumbers ; but I see her face like a full-blown flower in every quarter of the sky;<sup>10</sup> of my talk she is the subject ; of my verses, she the theme ;<sup>11</sup> from my brooding thoughts ne'er parted<sup>12</sup> for long is the tender wanton maid.<sup>13</sup> 4

And again :

They whom the coquettish half-glance of her piercing restless eye hath smit,<sup>14</sup> will [soon] to death be done by koil's note<sup>15</sup> and spring and moon

<sup>1</sup> ‘Giving a prolonged quality of sweet-ness to the hum of the bees.’

<sup>2</sup> ‘That set agoing (sam-car, caus.) the Pañchama note.’ Cp. i. 16<sup>a</sup>; also Čārīṅgadhara’s Paddhati, no. 2048 (in the season of flowers, the koil utters the fifth or Pañchama note, our G; the frog, A; the elephant, B).

<sup>3</sup> ‘When she became the beauty-stream (of the eyes of, i.e.) in the eyes of the people of’ etc. <sup>4</sup> Cp. ii. 22<sup>b</sup>.

<sup>5</sup> I am in doubt about this word. And the Scholia are not fully clear to me.

<sup>6</sup> Puñkha is the arrow’s notched and feathered end which is fixed on the string. (See Raghavaṇa ii. 31.) “The arrow was ‘puñkha-ed’ on the bow” means “the arrow’s notch was fixed on the bow-string.” This action is called samdhāna. So iv. 20<sup>d</sup>.

<sup>7</sup> Properly ‘gazelle-eyed.’ The gazelle is a small and graceful antelope, with large liquid eyes. The reader should see the beautiful pictures of P. L. Sclater and O. Thomas’s Book of Antelopes, London, 1894—, if he would know the full force of this epithet.

<sup>8</sup> ‘On a picture she bursts forth.’ If I

amuse myself with painting, my pictures always turn out to be portraits of her.

<sup>9</sup> This clause seems strangely inept.

<sup>10</sup> ‘She blossoms out [like a flower] in’ etc.

<sup>11</sup> ‘In [my] talk she is present ; in [my] poetry, she comes forward or makes her appearance or (if the author will forgive me) bobs up.’

<sup>12</sup> ‘In [my] meditation, not separated is’ etc.

<sup>13</sup> Dr. Konow books the verbs under sphut, khuttai, lott, visattai (Skt. çat), vrt, trut ; see his references to Pischel’s Hemachandra. Skt. trut is ‘to part’ (intrans.), as we say of a rope. Cp. Marāthī tuṭanem, and Molesworth, p. 383b: “whilst of modanem the sense is ‘to break,’ with the ever-inherent implication of destruction of form or state, the sense of tuṭanem is ‘to break,’ with the implication of parting or separating.”

<sup>14</sup> ‘They who have been looked at (dittihā) by a third-part of her eye.’ Cp. Hāla’s Saptaçataka, no. 505.

<sup>15</sup> Cp. note to ii. 2<sup>c</sup> and cp. i. 16<sup>a</sup>. Cp. Sāhitya-darpaṇa, no. 215.

and love ;<sup>1</sup> while they on whom hath fallen her full glance<sup>2</sup> are dead and ready for our last farewells.<sup>3</sup>

5

[As if lost in pensive remembrance.] And again :

Before<sup>4</sup> her, [flies] a glance, [like] a line of bees, [straight and stinging];<sup>5</sup> while [in the middle,<sup>6</sup> or] about her waist there is a garland of milk-white wavy folds;<sup>7</sup> and behind her proceeds, amid her coquettish peepings, Cupid, holding his bow bent so nearly round that the string touches his ear.<sup>8</sup>

6

[Stops to think.] My man is long coming back. [2]

[The Jester and Vichakshanā enter and walk about.]

JESTER. Say, Vichakshanā, is this all true ?

VICHAKSHANĀ. Yes, it's all true, only more so. [5]

JESTER. I don't believe you — you are so awful funny !

VICHAKSHANĀ. My good man, don't talk that way: there's one time for joking, and another for the consideration of business.

JESTER. [Looking before him.] Here's my old man, as out of spirits (*mukka-māṇasa*)<sup>9</sup> as a gander that's quit Lake Mānasa (*mukka-māṇasa*),<sup>10</sup> emaciated with the fever-of-love (*mada*) as an elephant with rut (*mada*),

<sup>1</sup> For the Moon as Love's ally, see Kādambarī, p. 559<sup>12</sup>, *kusuma-çāra-sahāyaç candramāh*. Cp. note to iii. 30.

<sup>2</sup> 'Full look' (*dīttihī*), in contrast with the "third-part-look" of line a.

<sup>3</sup> 'Are fit for the gift of the two handfuls of sesamum-water,' the customary libation to the departed.

<sup>4</sup> The metaphoric language is here so "bold" (*prāudha*, as Vāsudeva justly observes), that no bare English version suffices to reproduce the thought.

<sup>5</sup> 'Before [her] is the bee-row of her eyes.' Kālidāsa speaks (Meghadūta, 35) of the temple girls and their eyes, "Whose glances gleam, like bees, along the sky," a free but good rendering of *madhukara-çreni-dirghāñ katākṣān*. This last is precisely what Rājaçekhara seems here to have in mind. Coquettish glances may reach far, like the bee's long flight; are straight as a "bee-line;" like the bees, they leave a sting; perhaps also they are bright as the bees' shining wings, for bees are described as *sphurant* or 'flashing' at Sprüche, 1986d. — See H. H.

Wilson's comment on the Meghadūta passage; ep. Sprüche, 2463, where the *katākṣa* is likened to a swarm of bees. — See iii. 2d.

The "row" or "string" (*çreni*) in which the wild geese fly is mentioned even in the Rigveda (iii. 8. 9); and a "string" of bees forms the "bow-string" of Cupid's sugar-cane bow (Megh., 71). *Bhiṅga-sarāṇī* is here about the same as *bhramara-pañkti* or *madhukara-çreni*. — Correction in proof: Konow takes *bhiṅga-sarāṇī* here rather as the dark eyebrows.

<sup>6</sup> "Before," "in the middle," and "behind" are in evident contrast, — *majjhe*, with double meaning, signifying here 'on her belly.'

<sup>7</sup> 'There is a boiled-milk wave-garland' — cp. ii. 1<sup>b</sup> note. See *kvath* in Index.

<sup>8</sup> 'Holding his bow rounded to the ear.' See under *ā*. — Cp. iv. 20<sup>d</sup>.

<sup>9</sup> Here is a series of elaborate puns.

<sup>10</sup> His true and glorious home in the Himālayas, in order to return (about the end of November) to the every-day waters of India — see C. R. L. in Journal Am. Or. Soc'y, xix., p. 155-6.

languishing (*milāṇa*) from his violent inner-ardor<sup>1</sup> (*ghāṇa-ghamma*) like a stick of lotus-root wilted (*milāṇa*) in the strong heat (*ghāṇa-ghamma*), his color (*chāā*) lost like the brightness (*chāā*) of a lamp that they give you by day-time, pale and wasted (*pandura-parikkhiṇa*) like the moon which is pale and wasted (*pandura-parikkhiṇa*) [by the sun's splendor] at day-break at the end of the night of the full.<sup>2</sup> [10]

BOTH. [Stepping about.] Victory, victory to the King !

KING. Man ! how have you gone so far as even again to meet Vichakshaṇā ?

ESTER. This time Vichakshaṇā did the “going,” for she came to make it all up with me. And when she had made up, I stopped to talk with her till ever so much time went by.<sup>3</sup> [15]

KING. “Making up !” — what’s the use ?

ESTER. [The use is] that (*jaṁ*) here, with a letter in her hand<sup>4</sup> from a regular little dear, is — Vichakshaṇā ! [17]

KING. [Acting as if he noticed a pleasant odor.] It seems to me as if I smelt the fragrance of ketaka blossoms.

VICHAKSHANĀ. Here in my hand is a letter on ketaka flower-leaves. [20]

KING. How do there come to be ketaka flowers in March ?<sup>5</sup>

VICHAKSHANĀ. Bhāiravānanda has imparted to us a spell by whose power one blossom already has been made to appear on the ketaka-stock in the Queen’s palace-garden. [22] With some of its hollow flower-leaves, today, the fourth day of the “Swing-breaker,”<sup>6</sup> the Queen has paid

<sup>1</sup> So, despite OB., s.v. *gharma*, end, as against BR., s.v. *gharma*, 1, end.

<sup>2</sup> ‘Like the daybreak full-moon-night moon.’ <sup>3</sup> See BR. vi. 477 top.

<sup>4</sup> See A. V. Williams Jackson’s notes on billets-doux in plays, American Journal of Philology, xix. 252. Further interesting allusions may be found at Kumāra-sambhava, i. 7 ; and in Kādambarī, p. 433<sup>6</sup>. The last passage speaks of scratching a message with the finger nails, and, as here, on petals of ketaki.

<sup>5</sup> ‘In Madhu,’ the older name of Chāitra = March-April : see Whitney, JAOS. vi. 413-4. The Screw-pine or ketaka does not flower till the rainy season, says Roxburgh, p. 707, i.e., some three months later. Roxburgh adds: “The tender white leaves of the flowers . . . yield that most delightful fragrance . . . ; of

all the perfumes in the world it must be the richest and most powerful.” See *Pandanus* in Century Dic’y, and note to iv. 21<sup>b</sup>. Also Griffiths, i. p. 36<sup>b</sup>, and pl. 63.

<sup>6</sup> There are various Swing festivals. The most famous is the *dola-yātrā* (culminating with the Phālguna full moon), during which images of Krishna are placed on a swing and swung. The weight of the idols often broke the swing : hence the name in the text. — Again, on the eleventh of the bright half of Chāitra, Vishṇu and Lakshmi are swung. — The context of the passage before us (cp. ii. 29<sup>b</sup>) indicates that here the Swing festival of Gāuri (and Cīva) is intended, the *gāuryā dolotsava*. This āndolana-vrata is a rite observed by women and begins on the third of the bright half of Chāitra. Herein agree

homage to Pārvatī, the belovèd of Cīva. And again, a couple more of them she has [taken and] bestowed as a mark of favor on her “little sister,” Karpūra-mañjari. And the latter has paid homage to the same exalted Gāuri<sup>1</sup> with one of her two flower-leaves; [25] and the other

Hollow flower-leaf of the ketaka blossom as a present to you your friend hath sent; and it is inscribed with a couplet<sup>2</sup> which is lovely with its words (*vanna*) [written] in musk-ink, [*or, punning*] which is lovely with the color<sup>3</sup> (*vanna*) of the musk-ink.<sup>4</sup>

7

[With that, she hands him the billet-doux.]

KING. [Opens out<sup>5</sup> (the somewhat folded leaf) and reads it.]

By staining a white goose with saffron-paste till her feathers were ruddy (*piñjara*), I suppose (*kila*) that I cheated her gander into thinking “She must be the mate of a Ruddy Goose” (*cakravāka*). To pay for it now, my misdeed is making me to know misfortune,<sup>6</sup> in that (*jena*), although near,<sup>7</sup> thou comest not within range of even my half-glance.

8

Hemādri, the Vratārka, Nirñaya-sindhu, and Dharma-sindhu.  See p. 289 and 216.

<sup>1</sup> Pārvatī.

<sup>2</sup> ‘And it (*jam*) is inscribed with a gloka-couplet,’ that is, a couplet which forms a gloka (= stanza 8). — With this interpretation, each of the two members of the couplet would be a half of stanza 8.—Otherwise, we may assume that siloa is used as equivalent to “verse,” and with the same looseness as in English, and meaning ‘line’ or ‘half-stanza’ here, and ‘stanza’ at ii. 83, 91.

<sup>3</sup> Colored chalks and brilliant miniums (red lead, etc.) were used as surrogates for ink. At Jātaka, iv. 489<sup>17</sup>, words are written on a wall with vermilion or “native cinnabar,” *jāti-hiñgulaka*. Cp. Horace, Satires, ii. 7. 98. See Bühler, Palæography, p. 92, 93; and my note to iii. 18 below. Any color would show well on the white floral leaves of the ketaka.

<sup>4</sup> Ena-ñāhi, ‘antelope navel,’ is one of the many names for ‘musk’ or *kastūrikā*. This is reddish-yellow, overpowers the intense odor of ketakas, and provokes even elephants to rut. — Rājanighantu, p. 100.

In the same volume, p. 439, *sahasra-vedhin* is said to be a name for three things, sorrel, musk (*kastūrikā*), and asafetida (*hiñgu*). The last is a gum from the Ferula

alliacea. It may be that the drug sambul or sunbul, the musk-root of commerce (a product of Ferula Sumbul, see Ferula and sumbul in Century Dic'y), which is a fair substitute for musk, is here intended instead of the genuine animal secretion, and that it was used to make a colored “ink.” This is the less unlikely since the radically identical *hiñgu* and *hiñgula* are names, one for the plant and the other for the pigment! — If not, then we must render, “lovely with the ink-words [*or ink-color*] and lovely with musk”: in this case it is not incredible that the Heroine added a dash of the drastic perfume to her missive to make sure that her royal lover’s passion should not flag.

<sup>5</sup> Or, ‘reaches his hand (sc. karam) for it.’

<sup>6</sup> ‘Because (*jam*) her husband (tabbhattā, under tad) was cheated [into] thinking . . . [by me], making (*kr*) a female hānsa [which is naturally white] [to be] possessing a saffron-paste-ruddy body, therefore this misdeed of mine has turned out (*pari-nam*) as a teacher of misfortunes,’ etc. Her misdeed, like bad karma, bears appropriate fruit (Manu xii. 62) in a separation like that of Ruddy Goose and mate (p. 262, n. 3).

<sup>7</sup> I.e., ‘in the same palace’: so iv. 1<sup>b</sup>. The Queen is already jealous (cp. ii. 29<sup>10</sup>), and compels this separation (cp. ii. 9<sup>c</sup>).

[*Reads it a second and a third time.*] These words indeed are an elixir of life to my ears!

VICHAKSHANĀ. I too have made a stanza,—a second one, which describes the plight of my dear friend,—and written it down. Here it is.

KING. [*Reads it.*]

At endless length, like to her days and nights, her [love-lorn] sighs go [slowly] trooping by.<sup>1</sup> With her bejewelled bracelets,<sup>2</sup> fall her streams of tears. And in thy absence, O fair lover, the hope of life for that dejected maid hath grown as feeble as her slender form. 9

VICHAKSHANĀ. [And] *here*<sup>3</sup> is a stanza about her plight, composed by my elder sister, Sulakshaṇā, who is serving her as lady in waiting: listen to this, O King !

Her sighs escape like pearls from off their string,<sup>4</sup> and make the sandal to wither.<sup>5</sup> Hotly her body burns [with love's fever]. The beauty of the laugh on her face is naught save a memory.<sup>6</sup> Moreover, the pale tint of her limbs is as faint<sup>7</sup> as the moon's slender sickle by day. Ever her floods of tears for thee,<sup>8</sup> O fair lover, are like to rivers. 10

KING. [*Sighing.*] What is there to say? in poetry she's your "elder sister," sure enough.

JESTER. This Vichakshaṇā is Goddess of Poetry for the earth, and her "elder sister" is Goddess of Poetry for the three worlds. So I'll set up no rivalry with them. [5] But [as I'm] before my old man, I'll describe, with such words as befit me, the longings of love.

VICHAKSHANĀ. Recite. We're listening.

JESTER. Moonlight<sup>9</sup> is excessively hot, like to poison is sandal-water,

<sup>1</sup> 'With the days and nights, long [are her] sigh-columns.' Her sighs are like an army, passing in long drawn out "columns" (*danda*, used in the sense of *danda-vyūha*). Cp. *danda* at iv. 11.

<sup>2</sup> The bracelets slip from her arms because she is so emaciated with love's fever. This is a frequent motif: see Çakuntalā, st. 66 (Williams) or 67 (Pischel), and Meghadūta, 2.—Kāvya-prakāṣa, x. 112, p. 735, Bombay, cites this stanza to illustrate sahokti.

<sup>3</sup> The function of *jeva* is slightly to emphasize the gesture which distinguishes this deictically used *ettha* from that of ii. 8<sup>2</sup>.

<sup>4</sup> 'Are possessing a pearl-string-like escape.'

<sup>5</sup> They are so hot that they (are sandal-uccoda-causing, i.e.) shrivel up even the cool sandal. Is this right? if so, the juxtaposition of the pearls is incongruous. Root *cuṭ* is said to mean 'become small.'

<sup>6</sup> 'Has memory as its refuge,' has need to be remembered (cp. Sprüche, 2253d), since it can no more be seen. This seems to me to be a distinct reminiscence of Kālidāsa's beautiful phrase *samsmaranīya-çobhā*, Çak., near beginning of act iv.

<sup>7</sup> Properly, 'tender, soft.'

<sup>8</sup> 'For the sake of thee,' *tuha kae* = *tava krte*.

<sup>9</sup> Moonlight, sandal, pearls, night winds, lotus-root, and water are all refrigerants or

a pearl-necklace is like caustic potash on a wound, the night winds burn my body, a fibrous lotus-root bristles like arrows,<sup>1</sup> and ablaze is my slim body, albeit wet with water,— because I've seen the choicest maid, with lotus-face, and eyes so fair. 11

KING. I say, man, you too need rubbing down with a drop of sandal-water yourself.<sup>2</sup>

Accordingly, tell me some circumstance about *her*. What next did the Queen do with her after taking her<sup>3</sup> to the women's apartments? [3]

JESTER. Vichakshanā, you tell what was done.

VICHAKSHANĀ. They made her toilet, sire, and decorated her with her sectarial mark and her ornaments, and entertained her. [5]

KING. How so?

VICHAKSHANĀ. Her firm limbs were anointed<sup>4</sup> with paste of saffron-essence until they were yellow.<sup>5</sup>

KING. That was burnishing a golden doll till it was beautifully bright.<sup>6</sup> 12

VICHAKSHANĀ. Her companions put on her feet a pair<sup>7</sup> of emerald anklets.

KING. That was surrounding a pair of shamefaced lotuses with swarms of bees.<sup>8</sup> 13

VICHAKSHANĀ. She was arrayed in a couple of silken garments as blue as the tail-feathers of a king-parrot.

KING. That was tipping out the stems of the plantain with leaves that are gently tossed in the breeze.<sup>9</sup> 14'

are esteemed as such (see Sprüche, 3260; Rāja-nighaṇṭu, p. 167; and cp. Rtu-saṁhāra i. 2, 4 and iv. 2): even they bring no coolness to one burning with love's fever. Similar ideas, Sprüche, 2246, 1081.— The stanza is full of internal rimes.

<sup>1</sup> 'Is an arrow-series.'

<sup>2</sup> To cool your apparent fervor of love.

<sup>3</sup> As mentioned at i. 34<sup>b</sup>.

<sup>4</sup> For the meaning, BR. vi. 761, compare udvartana — see Amarakoṇa ii. 6. 121.

<sup>5</sup> Until her natural flesh-tint became still more beautifully yellow.

<sup>6</sup> 'Accordingly (tā) the beauty of a golden doll was polished bright.' Similarly the tā of the next ten stanzas.

<sup>7</sup> 'Her feet were caused to receive a pair' etc.

<sup>8</sup> Root bhram = 'roam, range' (trans., as in *roam the woods* — see BR. bhram 2, for examples), and so 'stray around, surround'; causative, 'cause to surround.'— Active construction, "They caused bees to surround the pair of lotuses": passive, "The pair was caused to be surrounded with bees."— Cp. the note on ii. 19<sup>b</sup>; cp. also ali-mālā, and my note on āvalī at iii. 26<sup>d</sup>.

<sup>9</sup> 'Then the shoot of the plantain [became] possessing slightly wind-tossed leaf-tips.' Her thighs are likened to the stems of a plantain and her wavy silks to its leaves.— Scholion. Rāja-nighaṇṭu, xi. 107, p. 149, gives ūru-

VICHAKSHANĀ. Over the expanse of her buttocks was placed a girdle bejewelled with rubies.

KING. That was making a peacock dance on the cliffs of Golden Mountain.<sup>1</sup>

15

VICHAKSHANĀ. Upon her two fore-arms,—as it were, the stalks of her lotus-like hands,<sup>2</sup>—were put rows of bracelets.

KING. That was—tell me<sup>3</sup>—was it not making them as lovely as an inverted quiver of Cupid!

16

VICHAKSHANĀ. A choice necklace of monster-pearls<sup>4</sup> was placed on her neck.

KING. That was giving to the moon of her face an ample retinue of stars, ranged in ranks about it.<sup>5</sup>

17

VICHAKSHANĀ. And a pair of ear-rings, studded with gems, was put in her ears.

KING. That was transforming her face into a chariot of Cupid and furnishing it with two wheels to drive it to and fro.<sup>6</sup>

18

VICHAKSHANĀ. With native collyrium they adorned her eyes.<sup>7</sup>

KING. That was putting<sup>8</sup> a bee on the fresh blue-lotus<sup>9</sup> that serves as

stambhā, 'thigh-pillared' or 'thigh-stemmed,' as one of 16 names for plantain. Kālidāsa has the same comparison at Meghadūta 93; and so has Amaru, as cited by BR. under *kadala*. Parab, Subh., p. 449, gl. 396, has lambhitāḥ *kadali-stambhās tad-ūrubhyām parābhavam*. Cp. *rambhoru*; also iv. 7<sup>e</sup> below.

<sup>1</sup> Mount Meru, to whose rocky steeps her buttocks firm are likened here. Cp. ii. 34 n.

<sup>2</sup> 'On her handlotus-forearmstalk-pair.'

<sup>3</sup> 'Then, tell me, does it [the "pair"] not look like [*or* appear beautiful as *or* glitter as] a reversed Cupid's quiver?'—The forearm and the quiver have the same general shape. See Griffiths, i. p. 15 a, b, and pl. 73, 83. The synonyms for quiver stand at Amarakoṣṭa ii. 8. 88; but I cannot cite any special description of Cupid's quiver. The nose is compared to an inverted quiver, Parab's Subh., p. 435, gl. 121.

<sup>4</sup> 'Six-māṣika-pears.' If a māṣaka or 'bean' was  $4\frac{1}{2}$  grains, these would weigh over a pennyweight apiece and be worth each some  $27 \times 27$  or 729 times as much as a one-grain pearl! Cp. iii. 31<sup>b</sup> below.

<sup>5</sup> 'Then a multitude of stars in ranks

[*or* rows—as the pearls strung on their several parallel strings are in rows] attends upon her face-moon.'

<sup>6</sup> 'Then her face-Cupid-car with two wheels was driven to and fro.' Ear-rings like veritable wheels: Griffiths, figs. 12, 50, 52, 54, 55!

<sup>7</sup> 'Her eyes were made possessing native-collyrium-produced decoration.'

<sup>8</sup> 'Then a fresh-bluelotus-bee was given to the Five-arrowed God.'—See root *r*: *uppi* = *uppio* (Jacobi, § 2, line 5, Lautlehre) = *arpito*.—Konow thinks I am wrong, and that *silīmuha* here means only 'arrow.' Cp. ii. 38.

<sup>9</sup> The blue-lotus (*kuvalaya*, *utpalā*) is one of the five flowers that serve as Cupid's arrows. A fair maid's eyes are often likened (as here) to such a lotus (see Sprüche, 3702, 3818, 3838); or, the face is a lotus, and the restless eyes are bees (2658, 2660).

The fondness of the bees for the lotus is a common-place of the poets. The dark collyrium is here likened to the dark bees that swarm about the blossoms. Cp. *Raghuvanśa*, iii. 8.

one of the arrows of the Five-arrowed God. [Or,] That was giving a fresh lotus-arrow<sup>1</sup> to the Five-arrowed God.<sup>2</sup>

19

VICHAKSHANĀ. The wreath of curly locks that fringes the crescent of her forehead<sup>3</sup> was arranged.

KING. That was the spotted antelope appearing on the moon's disk.<sup>4</sup>

20

VICHAKSHANĀ. Upon the temples of the bright-eyed maid they heaped the flowers her tressy burden hid.<sup>5</sup>

KING. That was letting you see a contest between Rāhu and the Moon, on the part of the fawn-eyed girl.<sup>6</sup>

21

VICHAKSHANĀ. Thus the Queen decorated the girl with decorations to her heart's content.

KING. That was an adorning of the ground of a pleasure grove<sup>7</sup> by the beauty of spring.<sup>8</sup>

22

JESTER. This, O King, is very truth that I tell you:

The maid whose look is straight and bright,—collyrium befits her [eyes]. Whose breasts are like to ample jars,—a pearl necklace becomes her. But if upon the round expanse of her buttocks you place a gorgeous girdle, we may call *this* adorning and *dis*-adorning her.<sup>9</sup>

23

<sup>1</sup> As in Sprüche, 5691<sup>b</sup>, *cilimukha* (see BR.) means not only 'bee,' but also 'arrow.'

<sup>2</sup> That is, the renewal (implied in *nava*) of the decoration of her eyes was like renewing that one of Cupid's five arrows which consists of a blue lotus.

<sup>3</sup> 'Clinging to the edge of her forehead-mooncrescent.'—See rac.

<sup>4</sup> 'Accordingly, the black-spotted antelope is (*vṛt*) on the moon's disk in the middle.'—Majjhāu (= -āo, i.e. *madhyāt*), abl. sing., used adverbially.—The face is the moon's disk and the locks are the dark spots upon it.

The dark spot or fleck on the moon greatly enhances its beauty (*Çakuntalā*, *sarasijam*, i. 20, Williams), and is often likened to the black or dappled antelope (*Kavyādarça*, ii. 35). Hence the moon is called *mrgāñka* and *hariṇa-lakṣaṇa* or -lāñchana. Rājaçekhara calls it *hariṇa-lakṣman* twice, and calls it *enañka* and *miañka* and *hariṇañka* in this play. Cp. Hāla, no. 14.—For the names of the "fleck," see Hemachandra, 106.—For the name "rabbit-marked," see i. 25 and note.

<sup>5</sup> Of the maid with eyes bright as

camphor-gum the tress-burden was possessing a hidden flower-heap.'—Let the reader notice, with reference to the sequel (iv. 18<sup>19</sup>, 20<sup>16</sup>), that *ghana-sāra* is one of eleven synonyms for camphor (*karpūra*, which see, Rājānighantu, p. 101).

<sup>6</sup> 'Then a boxing-match between Rāhu and Moon was shown [you] by the gazelle-eyed one.'—Rāhu, the demon who causes eclipses by "swallowing" or "hiding" the moon, is here likened to the heavy tresses; and the blossoms, to the moon.

Tresses and flowers have a strife to see which shall cover or hide the other. Her lovely tresses win—they eclipse the flowers.

<sup>7</sup> 'Sport-grove-ground.'—Or else, 'sport-grove-earth,' that is an earth or world of places or opportunities for amorous delights. In either case the Heroine is meant. Cp. ii. 3<sup>b</sup>.

<sup>8</sup> This means the Queen.—Scholion.

<sup>9</sup> 'And, on the other hand, on whose wheel-like buttock-expanse is a certain girdle-pride, of her we call *this* adornment and *dis*-adornment'—if I may venture so to

KING. [Again<sup>1</sup> with his thoughts on her.]

Her soft bathing garment, wet and clinging closely<sup>2</sup> to her waist with its triple folds, and to her shoulders,<sup>3</sup> [but] loose upon her magnificent buttocks<sup>4</sup> and jar-like breasts,<sup>5</sup> betrays the tenderness<sup>6</sup> of her liana-like form and its beauty. 24

ESTER. [As if vexed.] Ho you! I described her as adorned with all her ornaments: while you,—you won't remember her except<sup>7</sup> as robbed of all her decorations by the water.<sup>8</sup>—Well, hasn't my lord ever heard this?<sup>9</sup>

Adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty]. A certain splendor results from adorning even genuine precious stones with diamonds. 25

KING. 'Tis only the hearts of fools, mind you,<sup>10</sup> that fair women<sup>11</sup> rob by the bewitching accessories of attire;<sup>12</sup> while clever men have to be won<sup>13</sup> by natural beauty. Grape-juice isn't sweetened with sugar.<sup>14</sup> 26

VICHAKSHĀNĀ. As the King has intimated:<sup>15</sup>

To swelling breasts, or eyes that to the budding ears do reach,<sup>16</sup> [or] face that serves as moon unto the earth, and body that is a stream of the rivers of loveliness,<sup>17</sup> what excellence is imparted by<sup>18</sup> the art of dress and adornment? [Very little, perhaps. But] why<sup>19</sup> [then] is even that

reproduce the paronomasia of bhūsanām  
dūsanām.

<sup>1</sup> Cp. ii. 04.

<sup>2</sup> 'Adhering (*laggam*), water-close' (i.e. skin-tight with the water, *jala-nividām*).

<sup>3</sup> 'On triple-fold-provided-navel and on arm-roots': cp. *Amarakoṣṭa*, ii. 6. 79.

<sup>4</sup> 'Getting loose on her paragons of buttocks and breasts.' See *gvas + ud*, 'sich lösen,' in BR. <sup>5</sup> Cp. ii. 44<sup>a</sup>.

<sup>6</sup> Perhaps *laṅgima-* is connected with *laṅgh*, 'spring,' and means 'springiness, elasticity,' and so 'liteness.' That is not far from Vāsudeva's definition, *tārunyā*, 'youthfulness, tenderness.'

<sup>7</sup> "Not . . . except" renders *jeva*.

<sup>8</sup> He had already so described her, i. 26.

<sup>9</sup> It wasn't the Jester's fault if the King hadn't heard the first half — see i. 31<sup>b</sup>.

<sup>10</sup> *Hanta*.

<sup>11</sup> Καλλιπυργοι.

<sup>12</sup> Or, 'excellence (*guna*) of the witchery of attire.'

<sup>13</sup> *Bhāvanijjā*: we must take the causative of *bhū* as = 'cause to come or yield,' colloquial 'fetch' ("that'll fetch him"), slang 'fetch' (= 'allure, attract').

<sup>14</sup> It must be sweet by nature, if at all. Cp. *Sprüche*, 3316. <sup>15</sup> At i. 33<sup>ab</sup>.

<sup>16</sup> Cp. i. 32<sup>ab</sup>. — Or, 'that reach to the ear-buds' (the flowers placed as ornaments over or in the ears). <sup>17</sup> Cp. ii. 3<sup>a</sup>.

<sup>18</sup> 'What merit of breasts etc. is made by the art etc. ?'

<sup>19</sup> 'Listen to this (*inām*) reason . . . for this fact (*tattha* — see Whitney, § 303a), that (*jam*) even that (*tam pi* — the toilet adornment just mentioned) is all (*savvam*) agreeable: What (frustration or) impairment of natural growth is there?' The reason is put in the form of a rhetorical question. I take *tattha* and *jam* as correlatives. — *Rūdhī* outmatches artifice (*yoga*) and has a power [for better, for worse] quite independent of the tricks of the toilet — says the Scholiast.

all agreeable? Listen while I tell you the reason<sup>1</sup> for it now: You cannot spoil natural beauty!

27

KING. Moreover, my honest Kapiñjala, here's a point for you:<sup>2</sup>

What is the use of artificial ways of adornment? Those are the tricks of actresses. The person itself that takes the heart of a man,<sup>3</sup> *that* is lovely. Therefore, matrons, at that supremely happy moment in which they are united with their husbands, and in which the joy of love that brings a whole host of excellences is attained, do not wish at all for splendid attire.

28

VICHAKSHANĀ. Sire, this I may tell you: not only by the Queen's orders did I follow Karpūra-mañjari,<sup>4</sup> but also because I had come to terms of close friendship<sup>5</sup> with her. Therefore, as I'm ready at her need, I will, again [as before] make myself her attendant.

For the purpose of testing the heat of her [love-fever], their hand was laid in the fold between her breasts<sup>6</sup> by her friends, and was often astonished out of it<sup>7</sup> by the burning and quickly<sup>8</sup> withdrawn.—[But] what of that even? Give ear to these words, pleasing, yet alarming:<sup>9</sup> Warding off the moonbeams with her hand for a shade, she passes the night.<sup>10</sup>

29

The rest of the business Kapiñjala will tell you. And [as he says], so it should be done.

[At this, she steps about the stage, and then exit.] [3]

KING. But, man, what is that “rest of the business”?

JESTER. Today is the fourth day of the Swing festival.<sup>11</sup> [5] And ere it close, Karpūra-mañjari is going to be put in the swing in front of the [image of] Pārvatī. So my lord is going to wait at the Emerald

<sup>1</sup> ‘Listen to the reason, being heard (*suvvantaṁ*, passive of *gru*, Jacobi, § 69. 3), i.e. the reason, while I tell it.’

<sup>2</sup> ‘You, this one, are instructed.’

<sup>3</sup> ‘What own-person (*nia-aṅgām*) is man-heart-captivating.’

<sup>4</sup> Tāe: loosely used genitive with *aṇugadā*.

<sup>5</sup> ‘Had come to the amity of apple-of-the-eye-friendship.’ Cp. Psalm xvii. 8.

<sup>6</sup> ‘The hand, laid on or in, was withdrawn from the depression (*utsaṅga-tas*) between her breasts.’ — For the dative in -āa, cp. Jacobi, § 38, and i. 14<sup>2</sup>, 34<sup>41</sup>, iv. 21<sup>6</sup>.

<sup>7</sup> See BR., *dāmara*, ‘a very astounding thing.’ The hand is spoken of — boldly — as astounded.

<sup>8</sup> *Helāi* (*helāe*), ‘without more ado.’ — See root *kṛṣ*.

<sup>9</sup> The reason for the alarm makes the Scholiast much trouble. — Her behavior seems to indicate that she is love-sick (cp. ii. 5<sup>b</sup>, *canda-māraṇijja*), if not also a bit moonstruck.

<sup>10</sup> Cp. Vallabhadeva, no. 1411, and Konow's Essay, p. 190.

<sup>11</sup> Cp. ii. 6<sup>23</sup> and note.

Seat<sup>1</sup> and watch Karpūra-mañjari while she swings. This is “that rest of the business.” [8]

KING. [Reflecting.] Well, you have scored one on the old lady, keen as she is. [10]

JESTER. Made the old cat drink sour gruel and think it was milk<sup>2</sup>— I guess.

KING. Who else but you<sup>3</sup> is ready at my need? What else but the moon is clever enough to raise the tides of the ocean? [13]

[At that, they step about and make as if they were entering the Plantain Arbor.] [14]

JESTER. Here is the raised seat begemmed with crystal. And so, man, sit down on it. [16]

[The King does so.]

JESTER. [Raising his hand.] O King, behold the moon at the full! [19]

KING. [Looking.] Oh! it's the face of my beloved in the swing that he's pointing out to me when he says “moon at the full.” [Regards her attentively.] [22]

Paling the face of every beauty here,<sup>4</sup> making the sky's hollow vault to ripple<sup>5</sup> with the liquid moonlight of her loveliness, and breaking the haughty pride in the hearts of maids that regard her,<sup>6</sup> appeareth the moon-like orb of her face as she moves straight to and fro in her sport on the swing. [Or,] appeareth the moon-like orb of her face, artless and mobile, as she plays at swing.<sup>7</sup>

30

<sup>1</sup> Literally “Emerald-Heap.” This is, I think, a jocosely exaggerating nickname for a seat, liberally ornamented, as we may presume, with gems. The scholion to this passage calls it “a kind of raised seat”; and to such a seat allusion is made at ii. 29<sup>15</sup>. The name appears to include not only the seat, but also an arbor (called “Plantain Arbor” at ii. 29<sup>14</sup>) or other shelter in which it was placed, since a door is mentioned at ii. 42<sup>21</sup>. To judge from iv. 18<sup>3</sup>, the “Seat” and the “Arbor” would seem to be in two different localities. I cannot reconcile the apparent contradiction. Of course, we might render the name by “Emerald Arbor.”

<sup>2</sup> [By me] ‘she, thinking (ti) [This is] “milk” (duddham), was made to drink sour

gruel — [thus] I conjecture.’ — Proverbial. Konow cites Viddh., p. 114<sup>3</sup>, and Hāsyārṇava, 38<sup>22</sup>.

<sup>3</sup> For the ablatives, see p. 203.

<sup>4</sup> ‘Making colorless (vicchāa) the faces of the (circle, i.e.) entire collection of beauties in the town.’ <sup>5</sup> See under vicchola.

<sup>6</sup> ‘That regard (iks) her,’ with envy of her beauty, namely.

<sup>7</sup> ‘Appears her face-moon, straightly (sarala) moving-to-and-fro (tarala) in her swing-sport.’ Or, ‘Appears her face, artless (straight, not crooked) and mobile.’

The two adjectives are used of a look, in like collocation, in Bhartrhari’s smitam kiṁcit. Tarala, used of winds, waves, lightning, of eyes, glances, faces a-tremble

And again :

With [waving] chowries<sup>1</sup> raised aloft, with showy rows of banners dazzling-white, [and] with bells,—assuming a likeness to the resplendent (?) Asura-maidens' cars,<sup>2</sup> [now] mounting the rampart, in its course, ascending, descending, coming, and going, the swing captivates<sup>3</sup> the heart of men with its sinkings and risings.<sup>4</sup>

31

And again :

With the tinkling jewelled anklets,<sup>5</sup>  
With the flashing jingling necklace,  
With the show of girdles garrulous  
From their ringing, ringing bells,<sup>6</sup>

With the sound of lovely jingles  
From the rows of rolling bangles,—  
[Pray] whose heart is not bewildered  
While the moon-faced maiden swings?<sup>7</sup>

32

JESTER. Oh ! you're an aphorist;<sup>8</sup> but I'll be your commentator and describe her with all prolixity.

Pained neath the pressure of her towering breasts,  
Her rosy feet cry out to Love for help,—  
Their voice her tinkling anklets set with gems.<sup>9</sup>

33

with angry tears, means ‘mobile, bright, flashing,’ etc.

Note the uncommonly effective employment of alliteration and of well-balanced paronomasia in the swing-line, which is an admirable bit of word-painting. The metre of Kālidāsa's lyrical master-piece suits it to perfection. The following verse may give some idea of the rhythm and the internal rime :

Moves to | and fro, | swinging high, | swing-  
ing low, || now a rise, | then a sink | ing.

<sup>1</sup> A kind of fan-like brush, made of the yak's tail, often with bejewelled handle, and serving as one of the insignia of royalty. Pictured in Griffiths, pl. 5, 7; Banners, i. p. 15 b.

<sup>2</sup> The order of words in my version is ambiguous, as it is in the original : the uncertain “resplendent” may qualify “Asura-maidens” (*asura-taruni*) or “cars.” — The Asuras are the foes of the gods.

<sup>3</sup> ‘ Makes (*kunai*) captivity (-*haranam*) by (-*vasa*) its coursing (*raa*).’ *Raa*, *raya*, from *ri*, ‘ run, currere,’ as used of the motion of liquids, is not an unfit word.

<sup>4</sup> What was said of the foregoing stanza applies in large measure to this.

<sup>5</sup> The four adjectives that fill up lines

*abc* are *bahuvihiś* to *hindolaṇam* : ‘ a swing-ing which possesses (i.e. in which become manifest) tinkling-jewelled-anklets, jingling-necklace-flash, ringing-bell-mouthy-girdle-display, [and] rolling-bangle-row-produced-sweet-jingle-sound.’

<sup>6</sup> Little bells were attached to the girdles. See Bhartr̥hari's *etāc calad*, or Sprüche, 1456; with which—in general, also—our stanza may be compared.

<sup>7</sup> ‘ To the heart of whom is her swinging not bewildering (heart-bewildering) ? ’

Note again the beautiful appropriateness of the rhythm : it is that of the *prthvī*, with its *kōṭa* of jingling tribrachs and bell-like, chiming cretics. The stanza is a *tour de force* in the use of imitative words (onomatopœia). Compare Edgar A. Poe's “The Bells.” Rājācēkhara repeats the first half of the stanza at Bālabh. ii. 3.

 For pictorial illustration of a swing-scene, see Griffiths, figure 66.

<sup>8</sup> You express yourself with all the exaggerated concision of a writer of aphorisms (cp. Max Müller's Sanskrit Literature, p. 71f.).

<sup>9</sup> ‘ The pair of her foot-lotuses, pressed by the superposed-breast-mountain-slopes, calls as it were to Love with the sound of the tinkling jewelled anklets.’

Her rounded buttocks, as she plays at swing,  
For joy are laughing, laughing once again,—  
Their voice the chiming of her jewelled zone.<sup>1</sup>

34

The stream of pearls adown her neck that flows,  
Bright undulating with the moving swing,  
Bears far and wide King Cupid's name and fame,  
As if they hung like creepers o'er its flood.<sup>2</sup>

35

Her garments tossed, as against the wind<sup>3</sup> she swings,  
Reveal some glimpses of her lovely form,  
Which calls to Love to nestle by her side.<sup>4</sup>

36

Her earrings, striking against her saffroned cheeks,  
Mark lines that do a playful tally keep,  
To count each oscillation of the swing.<sup>5</sup>

37

Sudden she opes her eager bloomey eyes,  
Big as her palm, and Cupid's quiver fills  
With piercing shafts of lotus-petals blue.<sup>6</sup>

38

And on the downward glide, behind her head  
Stands out her braid, like stock of Cupid's whip,  
And says "Stay not the coursing of the swing!"<sup>7</sup>

39

Thus all this maiden's winsome-graceful ways,  
Displayed in swinging, form a picture bright,  
Which Love, sly limner, paints in every heart!<sup>8</sup>

40

<sup>1</sup> 'Her chariot-wheel-rounded buttocks, swing-play-voiceful (i.e. -jingling), seem to laugh for joy, with the sound of the bells of her bejewelled girdle.' — Bejewelled girdle: Griffiths, pl. 55. Bells on bracelets, fig. 6; on trappings, pl. 6.

<sup>2</sup> 'Her pearl-necklace, with the semblance of a bright (*tāra*) river (*sariā*), flowing with the sport of the swinging, seems as if scattering afar the fame-creepers of the Flower-weaponed King.' Her necklace of magnificent (cp. ii. 17<sup>a</sup>) pearls is compared to a stream which snatches and carries far and wide Cupid's fame. This again is likened—in boldest metaphor—to a vine swaying loosely over the stream; the impetuosity of the stream tears the vine from its support and carries it far away; or it spreads his fame far and wide. (In short, her ornate beauty is a "card" for Cupid.) Bhartrhari, in his *abhimata* (Sprüche, 494), speaks of "cutting the creeper of shame."

<sup>3</sup> Produced by her motion through the air.

<sup>4</sup> 'Revealed slightly by her garments

tossed by the envisaged wind, her limbs, calling upon Love, make him, as it were, to settle down beside them.'

<sup>5</sup> 'Her earring-pair, by its contact-plays upon her thick-besaffroned cheeks, seems (to give marks for the oscillations, i.e.) to make a mark for each oscillation of the swing, with an eagerness of counting.'

<sup>6</sup> 'Her eyes, like her palm [in size—cp. i. 16<sup>a</sup>, 30<sup>c</sup>], on a sudden blossomed-open with curiosity, seem to deliver bluelotus-petal-arrows to the Five-arrowed God.'

<sup>7</sup> 'The braid-stock behind her, acting the part of Cupid's whip, (goes downward, as it were, saying, i.e.) seems to say [threateningly] as she sinks or is on the downward oscillation, "There shall in no wise be an interruption of the course of the swing."

I take *padai* of the first half of the forward oscillation, when the braid stands out. Of course it may refer to the first half of the backward oscillation; and if so, we must render, 'the braid falls on her back.'

<sup>8</sup> 'Thus this maiden's winsome-grace-

KING. [Dejectedly.] Ah, Karpūra-mañjarī has dismounted ! Empty is the swing ; empty my heart ; empty the eyes of one who fain would gaze.

JESTER. She's come it on you like a streak o' lightning,<sup>1</sup> eh ? in a wink — seen — vanished ? [3]

KING. Speak thou not thus. [Say rather,] like the mirage<sup>2</sup> — seen and evanishèd.<sup>3</sup> [He makes as if recalling something.] [6]

As red as madder are her close-sealed lips ; like fresh-wrought gold bright is her slender form ; her glance outdoes in dazzling lustrousness or in whiteness,<sup>4</sup> the new moon's slender crescent ; her jet-black hair is like collyrium. Thus o'er the maid, with tremulous fawn-like eyes, there plays this beauty of colors ;<sup>5</sup> and by them,<sup>6</sup> arrogant Cupid in entralling youthful hearts, seems to have fulfilled his purpose. 41

JESTER. Here's the Emerald Seat. Sit down on it,<sup>7</sup> old man, and wait for her. [2] Besides, the evening is at hand. [They do so.] [4]

KING. The night, though very chill, [to me] seems like the very scorching hour of a summer's midday. [5]

JESTER. Well then, with [the remembrance of her] Loveliness as his [sole] companion, let the King just wait a jiffy while I fetch the various refrigerants to cool him off. [At that, he makes as if he were leaving the stage,<sup>8</sup> and looks before him.] Why, but here's Vichakshaṇā coming this way [and already] quite near by. [8]

radiant swing-display-ways,—in whose heart (citta) does not the skilful picture-maker (citta-ara, Skt. citra-kara), Love, as it were, depict [them] ?'

Vilāsa is 'grace,' but also 'merry play' with a connotation of coquetry. Ujjala, 'blazing out, bright.' — To pavañca I assign the meaning ādambara given by Halāyudha. — Caria has a vague meaning for which even the word "acts" is too precise: "ways" is perhaps its best English counterpart. — The Prākrit makes a pun on citta, which is lost in Sanskrit. — Properly, niuna is 'skilful, clever.' I take it as '(playfully) skilful,' thereby straining it a little, I fear, in the direction of vidagdha, 'sly.'

<sup>1</sup> 'Then it was lightning-streaked (impersonal passive of denominative) by her.'

<sup>2</sup> 'Like the town of Hariçandra.' — He was expelled from heaven for pride ; but, re-

penting during his fall, he was forgiven and was stayed in mid-air, where he and his are now sometimes seen in their aerial city.

<sup>3</sup> Note the striking contrast between the King's love-lorn solemnity and the Jester's facetiousness. The difference between naṭṭha and pa-naṭṭha seems to be intentional and I have reproduced it in my version.

<sup>4</sup> Dhavalima- is applicable both to the radiance of a glance and to the whiteness of the moon.

<sup>5</sup> For rehā, see note to iv. 20<sup>a</sup>.

<sup>6</sup> 'By which (jia, scilicet rehāe) Cupid appears as possessing an accomplished object.'

<sup>7</sup> I suppose that the King had risen from it in his excitement. He does not seem to have left the Arbor since ii. 29<sup>14</sup>.

<sup>8</sup> We have therefore now to imagine the stage as representing simultaneously two different scenes : 1. the "Emerald Seat" with

KING. At hand is

The time appointed, as her friends have told it.<sup>1</sup> [9]

[As if recollecting; and betraying by his manner the eagerness of love.] [10]

Thy hands and feet are shoots of tenderest growth;  
Thine eyes, meseems, are water-lilies blue;  
Thy face, albeit like the [cool-rayed] moon;—  
Although thy form is like a champak fresh;—  
Alas, oh marvel! how they me inflame!<sup>2</sup>

42

ESTER. [Looking attentively.] Ah, here's Vichakshanā, with various refrigerants. [2]

[Then enters Vichakshanā carrying the refrigerants.<sup>3</sup>]

VICHAKSHANĀ. [Stepping about.] Oh, how my 'dear girl suffers from the burning fever of separation! [5]

ESTER. [Approaching her.] Lady, what have you here?

VICHAKSHANĀ. Various refrigerants.

ESTER. Whom are they for?

VICHAKSHANĀ. My dear girl. [10]

ESTER. Well then, give me half.

VICHAKSHANĀ. What for?

ESTER. For the King.

VICHAKSHANĀ. But, [I mean,] for what reason?

ESTER. And what's the reason in Karpūra-mañjari's case? [15]

VICHAKSHANĀ. Don't you know she's seen the King?

ESTER. And you—don't you know the King's seen Karpūra-mañjari?

[At that, they both laugh.]

the King seated, "alone"; and 2. the meeting-place (near by, to be sure) of the Jester and Vichakshanā. Cp. the Analysis, p. 219.

We are to suppose that the King does not hear the Jester's remarks (ii. 41<sup>8</sup> and ii. 42<sup>2</sup>) nor the ensuing colloquy (ii. 42<sup>5</sup> as far as ii. 43<sup>2</sup>); and that, in strictness, the Jester does not hear the King's remark, ii. 41<sup>9</sup>.

And yet, curiously enough, the Jester does turn this last phrase to account by quoting it, mockingly, at ii. 50<sup>2</sup>, as if he had legitimately overheard it. See ii. 50<sup>2</sup> and note.

<sup>1</sup> The King here lapses into rhythm, although the forms are Cāuraseni: see preced-

ing note. The appointment refers, I think, to a nocturnal meeting immediately following the close of act ii. ~~See~~ See additional note upon p. 289.

<sup>2</sup> "Inflame," with literal and with metaphorical meaning, as in Prākrit. One expects green shoots, water-lilies, etc., to be cooling, not inflammatory. Similarly iii. 20.

<sup>3</sup> 'Possessing a taken coolness-contrivance totality.' See OB., çiçiropacāra. Sāmagrī, 'totality of the needful requisites.'

Bāna gives a most interesting list of the means used to allay the heat of the body at Harsha-charita, p. 177-178.

VICHAKSHANĀ. Where is the King, then?

ESTER. At the Emerald Seat, as you<sup>1</sup> directed. [20]

VICHAKSHANĀ. Well then, stay with the King near the door of the Emerald Seat, in order that, since each has seen the other, the last farewell may now be said to all refrigerants!<sup>2</sup>

ESTER. [Puts his arms around her. Then, throwing away the refrigerants, he says to them:] Be off to the land of Never-come-back! [And addressing her:] Why then must we stay in the neighborhood of the door? [26]

VICHAKSHANĀ. On account of the Queen's directions.

ESTER. Why such directions?<sup>3</sup>

VICHAKSHANĀ. The Queen has planted there<sup>4</sup> three young trees.

ESTER. What trees? What trees? [30]

VICHAKSHANĀ. An amaranth, a tilaka, and an açoka.

ESTER. Pray what is she going to do with them?

VICHAKSHANĀ. The Queen said to Karpūra-mañjari:

When a maiden who is in love, embraces an amaranth, or looks at a tilaka, or touches with the tip of her foot an açoka, then they burst into bloom. So do thou satisfy for them their longings.<sup>5</sup> 43

And now Karpūra-mañjari is going to do it.

ESTER. Well then, I'll fetch the old man from the Emerald Seat, station him where he'll be hidden by the tamāla shrub, and let him witness the affair with his own eyes.<sup>6</sup> [2] [He makes as if doing so.<sup>7</sup> To the King.] Ho there, up and behold the moon's crescent [beaming] over the ocean of your heart.<sup>8</sup> [5]

[The King rises and looks.]

[Then enters exquisitely adorned, Karpūra-mañjari.] [7]

KARPŪRA-MAÑJARI. But where's Vichakshanā?

<sup>1</sup> At ii. 29<sup>1</sup>f. There he seems to have remained since ii. 29<sup>1</sup>. Cp. ii. 41<sup>2</sup> and note.

<sup>2</sup> Cp. ii. 5<sup>d</sup>. The ardor of the two lovers is now such that nothing will any longer avail to cool them.

<sup>3</sup> 'Of what nature (significance) are the directions?'

<sup>4</sup> In the palace garden, near the door of the Plantain Arbor (with its "Emerald Seat") and the scene of the swinging.

<sup>5</sup> Do thou satisfy for them their longings to bring forth flowers, by doing these several acts: cp. i. 20<sup>27</sup> and see my notes thereto.

<sup>6</sup> 'I will make this thing to be before his eyes.'

<sup>7</sup> See note to ii. 41<sup>7</sup>.

<sup>8</sup> Compare Raghuvanṣa, xii. 36, where Sītā's laugh is likened to the moon rising from the ocean.

VICHAKSHANĀ. [Coming up to her from behind.] My dear, now do as the Queen directed. [10]

KING. But man ! what's this ?

JESTER. Just you keep behind the tamāla bush and you'll find out.

VICHAKSHANĀ. Here's the amaranth. [13]

[*Karpūra-mañjari puts her arms around it.*]

KING. This lovely maiden, whose swelling breasts are ample as a water-jar,<sup>1</sup> by her impetuous, close embrace, hath made the young amaranth tree to blossom with such a profusion of flowers that a [veritable] procession of swarms of bees has [already] arrived here !

44

JESTER. Ah see, ah see, the mighty jugglery ! For

The amaranth tree, young though it is, just now close enfolded in her tender arms, all on a sudden shoots forth a multitude of flowers,—Love's arrows, as it were.

45

KING. Yes, not one whit less is the power<sup>2</sup> of longing.

VICHAKSHANĀ. Here is the tilaka tree.

[*Karpūra-mañjari stands a good while looking at it with sidelong glances.*]

KING. Piercing, restless, and just touched with jet-black collyrium,<sup>3</sup> and having ever as their ready helper the Five-arrowed God<sup>4</sup> who bears the [flowery] shafts,—such are her eyes ; and when<sup>5</sup> with them upon the tilak tree the fawn-eyed girl a sudden onset<sup>6</sup> makes, then it stands as if thrilled with delight,<sup>7</sup> its crown all bristling<sup>8</sup> with masses of clustering blossoms.

46

VICHAKSHANĀ. And here's the açoka tree.

[*Karpūra-mañjari makes as if she were giving it a dainty kick.*]

<sup>1</sup> Cp. ii. 24b.

<sup>2</sup> ‘Precisely such is the power.’ The tree’s longing (and the girl’s?) must have been so powerful as to produce this magic effect.

<sup>3</sup> ‘Anointed with a small portion of collyrium.’

<sup>4</sup> ‘Ever making or putting (kr) Cupid at her side.’

<sup>5</sup> Literally ‘When (jam) the attack of the fawn-eyed girl’s eyes, piercing, etc., fell on (was precipitated on) the tilaka-tree, then (tam) it stood thrilled as it were, etc.’

<sup>6</sup> Hemachandra, 800, gives dhāṭī as one of four synonyms (see above, p. 201) for

“sudden attack,” “surprise,”—for that which, “if it happen by night, is called sāuptika,” so familiar as main incident and as title of book x. of the Mahā-bhārata.

<sup>7</sup> Properly, ‘horripilated, bristling.’ Hindu poets constantly make allusion to horripilation or bristling of the hair as caused by emotions of pleasure. This again (see note to i. 32) is a curious fact of racial psychology ; we think of it chiefly as a sign of terror. Cp. iii. 24 and note and iv. 21.

<sup>8</sup> Dantura, ‘toothed, tusked,’ and so ‘thickly beset,’ or ‘bristling,’ and in evident rapport with romāñcio.

KING.

No sooner<sup>1</sup> had the maid, whose face is fair  
 As is the radiance of the dapple moon,<sup>2</sup>  
 In graceful play, to the açoka given,  
 With [rosy] foot<sup>3</sup> whose [jewelled] anklets rang,  
 A [dainty] touch, — than<sup>1</sup> in an instant burst  
 Forth into blossom, e'en from every spray  
 In all its crown, a gorgeous show of flowers —  
 A sight for all the denizens of heaven !

47

ESTER. Say, man, do you know the reason why the Queen<sup>4</sup> didn't satisfy the longings of the trees herself ?

KING. I suppose of course *you* know ? [2]

ESTER. I'll tell, if the King won't get wrathful.

KING. What occasion is there for anger ? unseal your tongue and speak. [5]

ESTER. Although in this world comeliness of person does maintain the attractiveness of doting matrons,<sup>5</sup> nevertheless, methinks, it is in youth's tenderest prime that Lakshmi (*or Loveliness personified*) manifests herself as presiding deity. 48

KING. I catch your drift ;<sup>6</sup> and, what's more, have something to say [on that point] myself.

In spite of the fact that<sup>7</sup> [very] young maidens,<sup>8</sup> by reason of their eager curiosity,<sup>9</sup> are [a bit] fickle-minded, nevertheless,<sup>7</sup> it is with them, — their breasts just budding into view, — that the mystery of the Dolphin-bannered [God of Love] doth abide. 49

ESTER. [Yes,] even trees blossom out with the mystery of the beauty of form ; but they know not the mystery of love.<sup>10</sup>

<sup>1</sup> The two ea's hint at the fact that the touching with the foot and the bursting into bloom occurred simultaneously. — Scholiast. Cp. iii. 3d.

<sup>2</sup> 'Deer-spotted [moon], [moon] flecked like the black antelope,' — see ii. 20 note.

<sup>3</sup> Anhīnā.

<sup>4</sup> 'Do you know what is the reason (in this, ettha, Whitney, § 303 a, i.e.) for this, that (jam) the Queen, etc. ?'

<sup>5</sup> It seems to me licit to assign this connotation to kāminī, which I take as antithetical to both tārūṇae and bālāu.

<sup>6</sup> 'Understood is your intention — I see what you mean,' namely, that the Queen is

a trifle passée as compared with this tender bud, Karpūra-mañjari. The form of the Jester's statement was purposely vague.

<sup>7</sup> 'Maidens are fickle — just so (emea)! — but (puṇo) the mystery abides with etc.' For emea, see Weber's Hāla, no. 865.

<sup>8</sup> Like Karpūra-mañjari, as contrasted with the oldish Queen.

<sup>9</sup> Which is still unrestrained by the experiences and the sophistications of life.

<sup>10</sup> A staid matron like the Queen may continue to bear lovely children, as the trees bear lovely blossoms ; but she no longer knows the keenness of youthful passion.

[*Behind the stage.*]

ONE OF THE BARDS. A pleasant evening to the King!

Behold, [the sun,] the jewel of the day,<sup>1</sup>  
 His face red-yellow, like an orange ripe,<sup>2</sup>  
 Hangs on the crest of yonder sunset-hill.  
 Now Ruddy Goose and mate, alas, must part:<sup>3</sup>  
 Their only friend hath left them — he whose rays  
 Are myriad strings dyed gorgeous, madder-red.<sup>4</sup>  
 He slackens now his fierce impetuous heat,  
 And with it quick the pride of jealous maids;<sup>5</sup>  
 Lulls half to sleep the eyes of all the world<sup>6</sup>  
 And drowsy lilies that bestud the pool.<sup>7</sup>

50

KING. At hand is now the even-tide —

JESTER. “The time appointed, as her friends have told it.”<sup>8</sup> [2]

KARPŪRA-MAÑJARĪ. Vichakshanā dear, I’ll go now; it’s evening.

VICHAKSHANĀ. So let us do.

[*Thereupon, they step about, and exeunt omnes.*]

[*End of the Second Act.*]

<sup>1</sup> The stanza in outline reads: ‘The sun (*dīnāmanī*), making . . . , relaxing . . . , possessing a madder . . . ray multitude, sole friend . . . , has become (*jāo*) sunset-hill-situated,’ etc. I have reversed the sequence of the clauses.

<sup>2</sup> One is tempted to think that *a \*nor-ange : an orange :: a naddir : an adder :: a numpire : an umpire*; but it appears that the *n* of *nāranj*, *nāringa*, was lost before the word was adopted into English speech. See C. P. G. Scott, Transactions of the American Philological Association, xxiii. 278, 272.

<sup>3</sup> The love and constancy of the Ruddy Goose and her mate are proverbial. They are doomed to pass the night in most pitiful separation. Hence the sun is their “sole friend.” See Wilson’s Meghadūta, note to 82.

<sup>4</sup> ‘Possessing a multitude of rays which have the color (or gorgeousness) of madder-dyed-strings.’

<sup>5</sup> ‘And at the same time (*saha a*) relaxing or making to relent (*muñcānto*) speedily (*sarahaśām*) his impetuosity (*tivva-bhāvām*), together with the hearts of jealous-proud-maids.’ — Night and moonlight (cp. ii.

<sup>5b</sup>) put an end to their pouting (as do the breezes of spring, i. 15<sup>b</sup>), so that they yield to the gentle influences of love. The same idea at iii. 30<sup>a</sup>.

<sup>6</sup> ‘With the eyes of people at the same time (*saha*) making the lotus-group to be possessing half-sleep.’ There is here a slight laxity of expression.

<sup>7</sup> The day-blooming lotuses (*kamala*’s) that close their eyes (*nimilanti*) at evening, as opposed to the night-blooming lotuses (*kumuda*’s), that open their eyes (*unmiṣanti*) at evening — see Kāvyādarḍa, i. 94, and R̥tusainhāra, iii. 23.

The latter are white and close their eyes at dawn, as appears from what is perhaps the loveliest of all the stanzas of Kālidāsa, to wit, *antarhīte* etc., near the beginning of act iv. of Çak.—Cp. his Urvaçī, iii. 16.—See Böhtlingk’s Hemachandra, 1160–1165, p. 217.—With this stanza, cp. i. 35 and iv. 18<sup>9c</sup>.

<sup>8</sup> The Jester mockingly takes his words from the King’s own mouth (see ii. 41<sup>9</sup>). The part that he quotes forms an *indravajrā* line, but in the dialect of prose. See p. 257, note 8, and p. 289.

## ACT III.

[*Then enters the King with the Jester.*]

KING. [With his thoughts on her.]

Put far away from me the champak<sup>1</sup> bud !  
What use have I for juicy turmeric ?<sup>2</sup>  
Of what esteem is gold though ne'er so pure ?  
Before her loveliness, whose radiance sweet,  
Is likest that of newly risen moon,  
What need of bakul blooms, profuse and fresh ?<sup>3</sup>

1

And again :

Bright as a necklace strung with emerald gems,  
Or wreath of jasmines where the bees have sucked,  
Her lovely glance, as quick she bent her neck,<sup>4</sup>  
Shot sidelong by,<sup>5</sup> and pierced my very heart.<sup>6</sup>

2

ESTER. Say, man, what do you stand there for, reeling off your twaddle like an uxorious husband ?<sup>7</sup>

<sup>1</sup> See i. 14<sup>2</sup>, 16<sup>a</sup>, and notes.

<sup>2</sup> The rhizome of Curcuma longa, a plant of the ginger family. It is used as a condiment; as a dye-stuff, it yields lovely shades of yellow; and when chewed, affects the saliva as would saffron. See Pliny, N. H. xxi. 70, cited by BR.: Indica herba, zingiberis effigie, commanducata croci vim reddit. — In oll-ollai (instr. s. fem. with hal-), the stem is doubled.

<sup>3</sup> ‘What occasion is there (with, i.e.) for heaps of blooms of bakul, though fresh ?’ The bakul, Mimusops Elengi, Roxburgh, p. 318, has flowers that are white and fragrant.

<sup>4</sup> ‘With an impetuously bended neck’ — as avyayibhāva.

<sup>5</sup> ‘Glance, directed towards (see viq + ni 7) in BR.) the region of her ear.’ The coquettish glance is usually sidelong and comes as it were from the outer corner of the eye (apāṅga). In darting such a glance, the girl may bend her neck or turn her head and so

look by the place where, with her head in its natural position, her ear would be. —

One might suspect here a reminiscence of Bhartṛhari, who, in his san-mārge, q.v., speaks of “glance arrows” (drṣṭi-bāṇas) which are gravana-patha-gatās.

<sup>6</sup> The “Sidelong glance,” katāksa, etc.—Dandin, in his Poetics, ii. 327, gives, as example of viçesokti, a stanza which says: The women have no battle-cars, elephants, cavalry, nor foot-soldiers; and yet with their sidelong glance (apāṅga-drṣṭi) they conquer the three worlds. — Parab, Subh., p. 434–5, has some 19 stanzas on the katāksa. — See Bhartṛhari’s stanza, just cited, = Sprüche 6824. Further, Hāla’s Saptaçataka, 505. — See also ii. 5 and my note on ii. 6<sup>a</sup>.

<sup>7</sup> Bhajjājida, literally, ‘wife-conquered,’ seems to me in this connection necessarily to suggest the doting, foolish, overfond husband, rather than the hen-pecked one. For the contempt in which the latter was held, see Sprüche, 4066.

KING. My thoughts, man, are on a vision that I've seen in sleep.

ESTER. Well then, old man, tell it to me.

KING. Methinks a maid with a lily-face stood in my vision within reach of my hand, and was about to strike me quickly with a blue lotus as I lay on my pleasure-couch. And then with eager haste did I catch hold upon the loose end<sup>1</sup> of her garment. No sooner<sup>2</sup> did she, leaving it in my hand, depart, than<sup>2</sup> my sleep, as it seemed, suddenly vanished too. **3**

ESTER. [Aside, to himself.] Should think it might have! [Aloud.] Say, man, I too saw a vision last night.<sup>3</sup> [4]

KING. [Expectantly.] Tell me then, what was the vision?

ESTER. Methinks, last night in my vision I fell asleep by the Ganges. [7]

KING. And then, and then?

ESTER. Well, then the Ganges put her graceful little foot on the head of Civa and washed me clean away with her water. [9]

KING. And then, and then?

ESTER. Then by a cloud that was raining at the autumn season to [its or my] heart's content<sup>4</sup> I was absorbed. [11]

KING. A marvel, a marvel! — And then, and then?

ESTER. And then, when the lordly sun had entered the asterism of Chitrā,<sup>5</sup> the great cloud went near(?)<sup>6</sup> the place where the Tāmraparnī<sup>7</sup>

<sup>1</sup> ‘With eagerness by me hastily she was held or caught on the loose end.’

<sup>2</sup> Ca . . . a : cp. ii. 47 note.—Root muc.

<sup>3</sup> Adya. — Modern English distinguishes by “last night” and “to-night” what in Sanskrit is contextually distinguished: thus, adya, asmābhīr atra uśitvā, prātah, etc., ‘to-night we'll stop here, and early to-morrow morning,’ etc.

<sup>4</sup> Is jadhicchām used ḍīπò kolvōū (kākā-ksīvat, as the Hindus say)? I see no great pertinence in it in either case.

<sup>5</sup> At the time of Rājaçekhara, the autumnal equinoctial colure would be less than ten degrees west of Spica, and the sun would be “in Chitrā” in “autumn” (iii. 3<sup>11</sup>).

For the transformation of rain-drops into pearls, see Sprüche, 344, 1544, 4029. According to the stanza sāmtaptāyasi (Ind. Ant. xiv. 323; Sprüche, 6781; and elsewhere), the transformation takes place under Svāti: see

p. 214, above. So in Manwaring's Marāthī proverbs, no. 1291: “If the Svāti rain fall, there will be a crop of rubies and pearls, but you will not get cotton enough for a lampwick.” Now Chitrā and Svāti have as their principal stars respectively Spica and Arcturus; and at the time of Rājaçekhara, the approximate longitude of these two stars was respectively 188° 32' and 188° 55', that is practically the same. The author's mention of Chitrā, therefore, is not fortuitous, but significant.—My thanks are due to my honored colleague, Dr. Asaph Hall, for his kind help in matters of this nature. Cp. Whitney, Oriental and Linguistic Studies, ii. 377, and his chart of the zodiac.

<sup>6</sup> Is anteṇā used “prepositionally” (like antareṇā), here compounded with its “governed” word-stem, and in the sense of ante, ‘near’?

<sup>7</sup> Cp. i. 17<sup>d</sup> note.

empties into the ocean. I, too, as I think, am within the cloud and go with it. [15]

KING. And then, and then ?

ESTER. Then the cloud started to rain there with great big drops of water ; and the sea-oysters, such as they call pearl-oysters, emerged from the waters<sup>1</sup> and absorbed me ; and I was within them and became a monster pearl.<sup>2</sup> [18]

KING. And then, and then ?

ESTER. Then in four-and-sixty pearl-oysters [successively] I was a drop of cloud-water, surpassing the opal<sup>3</sup> in hue, [and then,] in due course, I attained once more to the condition of being a pearl, one of perfect roundness,<sup>4</sup> clear, and flashing. 4

So I, whom you see before you,<sup>5</sup> fancy that my own self in the shape of a pearl,<sup>6</sup> was inside of those pearl-oysters. [1]

KING. And then, and then ?

ESTER. Then those pearl-oysters were taken from the ocean as soon as they were mature, and they were opened. And I was among the four-and-sixty pearls. And a certain merchant bought me, giving [for me] a hundred thousand gold pieces. [5]

KING. Oh, what a wonderful vision ! And then, and then ?

ESTER. Then the merchant sent for the jeweller and had him bore a hole through me.<sup>7</sup> And that gave me a little something of a pain. [9]

KING. And then, and then ?

ESTER. And with the pearls of that lot,<sup>8</sup> weighing ten *māshakas* apiece, a single row was strung in necklace style,<sup>9</sup> and it was priced at ten million gold pieces. 5

KING. And then, and then ?

<sup>1</sup> For the form, see p. 203.

<sup>2</sup> This time it is a pearl of ten *māshakas* — see my note to ii. 17<sup>a</sup>. See note 5, p. 264.

<sup>3</sup> The tabasheer is a variety of opal found in the joints of the bamboo.

<sup>4</sup> ‘I arrived at new-pearl-ness, very round, without any flat surfaces’ etc., i.e. ‘I arrived anew at’ etc.

<sup>5</sup> Thus I would express the force of *so aham*.

<sup>6</sup> ‘With or by (my) pearl-ness.’ For *attānaam*, see Pischel on H. 3. 56.

<sup>7</sup> ‘Then by him, fetching the jeweller, the pearl was caused to be drilled.’

<sup>8</sup> ‘With that pearl-lot (of 64 pearls), weighing 10 *māshakas* apiece.’ The expression is loose ; the adjective is logically an adjunct of *muttāhala* and not of *mandala*.

<sup>9</sup> That is, so as to form a necklace rather than a bracelet or what not : cp. *hāra-laṭṭhi*, iii. 18<sup>b</sup>; and *mani-yasthi*, *Urvaṣī*, iii. 10, and Kale’s note.

JESTER. Then [the merchant, whose name was] Sāgaradatta, put it in his casket and went to the capital of Vajrāyudha, the king of Pañchāla, to Kanauj ; and there he sold it for the ten million. [3]

KING. And then, and then ?

JESTER. And then,

As he, [the King of Kanauj,] considered her towering ample breasts, and also the beauty of the single string of pearls, he put it on the neck of his beloved. — Men of sense are pleased to see like meet with like. 6

Moreover :

At midnight's hour, which was full of moonlight resplendent throughout the sky, in love's embrace the royal pair had closed their eyes for terror at the shaft<sup>1</sup> of the Flower-arrowed God. Then by the plumpness<sup>2</sup> of her exceedingly towering, full, and jar-like breasts was I sore beset — [and so] awoke ! 7

KING. [With a faint smile, and then reflecting.]

You knew that this vision of mine, in which I met with her whom I love as my life (*pāna-samā-*), was unreal ; and so you thought you could dismiss it from my mind by your counter-vision.<sup>3</sup> 8

JESTER. A decayed chieftain, a brahman exhausted with hunger, a naughty young wench, and a forsaken man,—these beguile themselves with the sweetmeats of wishes.<sup>4</sup> And I ask you, man, whose power, now, is that?<sup>5</sup>

KING. Love's. [3]

JESTER. Although your love for the Queen has grown by [long] attachment, why, pray, do you, sir, fairly spreading your eyes over all of Karpūra-mañjari's person, gaze at her as if you were absorbing her ? are the Queen's good points inferior to hers ? [5]

KING. Speak not thus !

Suppose the knot of love is tied betwixt some man and some maid; for all that, beauty, I think, is not the [sole] cause of it.<sup>6</sup> But if, even in that

<sup>1</sup> Strictly, ‘blows,’ ‘shots.’

<sup>2</sup> Konow refers me to Kirātarjuniya, iv. 8, where Mallināth glosses *nivega* by ‘large-ness, plumpness’ [of the breasts].

<sup>3</sup> ‘This vision, not real,—it, possessing a meeting with the life-equal-girl, thou knowest. And by [thy] counter-vision, the warding-off or dismissal of it [of my vision] is thy intention.’

<sup>4</sup> Konow compares Viddh. i. 22<sup>1</sup>.

<sup>5</sup> That is, Of whose power are these wishes and longings a manifestation ? For the first two of the four cases, *pemmaṁ* seems to be too specific.

<sup>6</sup> ‘Just under those circumstances (emea, cp. ii. 49<sup>a</sup>), beauty, methinks, is not the [sole] cause of it’ (*tattha*) : but rather, says the Scholiast, the working out of the inborn nature.

case,<sup>1</sup> the [girl's] loveliness is much praised,<sup>2</sup> that is done to put a seal on<sup>3</sup> the mouths of unkind-spoken people. 9

JESTER. But what, sir, is that which they call “Love, love”?

KING. The knot of attachment which exists between a mutually united pair, and which has grown strong under the dispensation of the Dolphin-bannered God, — that the connoisseurs call “Love.” [2]

JESTER. And of what sort is it?

KING. [Love is that] in which the feeling within the heart attains<sup>4</sup> to sincerity and is devoid of the blemishes of suspicious behavior and so forth ;<sup>5</sup> in which there is an on-flowing stream of longing of each for the other ; whose very essence is imparted by Cupid and enhanced by amorous play. 10

JESTER. And how might it be recognized ?

KING. They whose hearts are set, each toward the other, in utter commotion by the unforced flow of very restless glances ; who speed ever, more and more, the arrows that Cupid gives them ; — of such persons<sup>6</sup> the heart-wound becomes very easily manifest. 11

JESTER. That which has the outward beauty of a deeply seated disturbance of heart, — that the world calls “Love with Cupid’s adornment.” Hard as it may be to recognize, a person does manifest it among people. That we know to be Cupid’s very mighty jugglery. 12

Moreover, if the love that is in the heart<sup>7</sup> [of the one] awakens [in the other a corresponding] attachment, what occasion is there in that case for the trickery of the bravery of ornaments ?

KING. That’s true, man !

What need of girdles, bracelets, diadems, anklets ? what need of beauty ?<sup>8</sup> and what need of the shows of ornament ? [There is no need

<sup>1</sup> Where beauty is not the sole cause of the attachment.

<sup>2</sup> As an ostensible reason for the love.— Since *mah* is not necessarily = *kāñks* (see

Pischel, H. 4. 192), I suppose I am justified in connecting *mahijjai* here with Vedic *mah* (‘is extolled, is magnified’), and not with *manth*, *Marāthi mathanem* (‘is revolved, considered, taken into account’).

<sup>3</sup> ‘Then (*tam*, correlative to *jam*, ‘if’) a seal is put on’ etc. <sup>4</sup> *Ei*, that is, *eti*.

<sup>5</sup> ‘Of suspicion-behavior and so forth,’ *viappa-ghadanā-āi-*.

<sup>6</sup> ‘Of what persons, possessing hearts

completely agitated by glances which are nature-flowing and very restless, the sendings-forth of the Cupid-given-arrows increase, — of *them*’ etc.

In this version I follow NR, reading (instead of *lunṭia*, ‘robbed’) *lunṭhia*, ‘agitated.’ I take *peranta-lunṭhia* as ‘boundary-agitated,’ ‘agitated to their very limits.’ — See OB. under *tar + vi 5*.

<sup>7</sup> For *mana* and *citta*, occurring together at iii. 12<sup>a, 1</sup> and iii. 11, there seems to be but one available English word, namely ‘heart.’

<sup>8</sup> Neither gewgaws nor beauty signify much where the passion is mutual. *Caṅga* and its

of all that.] And so,<sup>1</sup> in this world, it is something else<sup>2</sup> which puts the flowers of happiness in the grasp of fair maidens. **13**

And again :

What need of the performance of song and dance? and what need of strong drink? what need of incense of aloes? and what need of saffron? — On all the earth in daintiness naught else can equal man's tender passion.<sup>3</sup> **14**

And again :

The consort of an emperor and the wife of a common man,—in the matter of love there is not even a grain of distinction between them to be found, methinks, [even] if a certain difference in outward splendor is effected by rubies and decorations and garments and saffron. **15**

And again :

Why speak of restless eyes—of face like to the moon—of towering breasts? There is some other reason here, I think, why women from our hearts<sup>4</sup> do ne'er withdraw. **16**

JESTER. That is so. But explain to me another thing : [Even in that] which during childhood is unattractive to the heart of a man,—even in that, with [the attainment of] adolescence, a certain beauty develops itself. **[2]**

KING. Surely there must be here in the world two Creators who are skilful in building the body and in giving it the bloom of youth: the one fashions the first girlish form; while the second, by giving it the finishing touches,<sup>5</sup> brings out its loveliness.<sup>6</sup> **17**

And therefore :

Bejewelled bracelets and girdles and anklets, beauty of dress, strings of emerald gems, mineral rouge,<sup>7</sup> a necklace of pearls,—[all those things]

derivatives are used of natural beauty—cp. *nisagga-caṅga*, ii. 25<sup>a</sup>, and *paaī-caṅgima*, ii. 26<sup>c</sup>. As to the form (instr. s. fem., from Skt. an-stem!), cp. *umhā* cited by Jacobi, § 42, <sup>2</sup>.

<sup>1</sup> I take *tam* as ‘and so.’

<sup>2</sup> ‘There is of fair-waisted maids something else [than gewgaws—namely, native attractiveness], by which they get the flowers of happiness.’ Or, *suhāttanā* may be the ensemble of womanly charms that draw and hold fast her lover’s heart.

<sup>3</sup> I am not sure that I have hit just the right meaning of *ruccissa*: nor do I see the appositeness of *puṇu*.

<sup>4</sup> Ablative singular or plural, H. 3. 8, 9.

<sup>5</sup> ‘By carving it or sculpturing it (Schiolast, *utkīrya*), by putting on the nicer touches as contrasted with the first or rougher “fashioning” (*ghaḍāṇā*). The Marāṭhi *kāṇḍāraṇēm*, cited by Dr. Konow, is an instrument used for the finer work of goldsmiths and others.

<sup>6</sup> ‘Makes fully manifest (the form), displays it to advantage.’

<sup>7</sup> Properly, *gāirikā*, which is usually defined as ‘russet, red chalk.’ But Hema-chandra, 1036, makes it a synonym of *dhātu*, and this is a liquid mineral which wells up

are surpassed by the youthful bloom of maidens,<sup>1</sup> which is the spell that fascinates the heart, and is a sixth arrow of Cupid,<sup>2</sup> and a charming one.

Moreover :

18

A form full of loveliness, eyes that reach almost to the ear and have large pupils, a bosom with ample breasts, a waist that has the triple folds and may yet be grasped by the fist, wheel-like buttocks,<sup>3</sup>— pray what need of aught else in the time of tender youth? Just these five things put into maidens' hands Cupid's great banner of victory.<sup>4</sup>

19

[*Behind the stage* (is heard the Heroine, saying :)]

Friend Kurañgikā, I am really languishing by reason of these refrigerants, as a lotus [languishes by reason of the arrival of the torrid season that calls for the use of refrigerants].

A shoot of lotus-root [to me] seems like poison; a string of pearls seems like a poisonous serpent; the breeze from the palm-leaf fan seems to spread flames;<sup>5</sup> likewise the water from the jets of the shower-bath as it comes out on my hand is hot; and not the sandal, that sovereign remedy [against heat], allays the burning of my frame.<sup>6</sup>

20

JESTER. Did the old man hear? are his ears loaded with a jowl-full of the nectar?<sup>7</sup> [2] will he then even today take no notice of his lotus root<sup>8</sup> that is languishing by reason of the intense heat? of his saffron dolly that he has to play with,<sup>9</sup> that is being sprinkled with most intolerably scalding water?<sup>10</sup> of his single string of monster pearls that [now]

from the ground. The wounded Çalya is said to run blood as the mountain runs gāi-rika, MBh., ix. 13. 14 = 669. It is mentioned at Meghadūta, 102, as a pigment (dhātu-rāga); and at Kumāra-sambhava, i. 7, as a sort of liquid mineral color (dhātu-rasa), such as might be used to inscribe love-letters on birch bark. Cp. my note on ii. 7, above. From the same poem, i. 4, we may infer that it was used as a cosmetic, since it is there mentioned as a decoration for the nymphs of heaven. So here.

<sup>1</sup> The five words of lines *ab* are nominatives absolute, with anacoluthon. We must repeat them in accusative form in *d* as objects of *jaai*.

<sup>2</sup> He regularly has five : cp. pañca-bāna, pañcesu, pañca-sara, in Index, and p. 239, n. 2.

<sup>3</sup> We have had most of these most fleshly details already at i. 32 and 30 and ii. 23.

<sup>4</sup> ‘By just these five things maids become possessing Cupid's banner.’

<sup>5</sup> ‘The wind spreads as it were its friend.’ The friend of the wind is the fire,— Hema-chandra, 1099, p. 444. OB. cites anila-sārathi as a name for fire from MBh. i. 15. 1 = 1058.

<sup>6</sup> Similar thoughts at ii. 42.

<sup>7</sup> Nectar of the Heroine's words.—The ludicrous incongruity of the metaphors is doubtless intentional.

<sup>8</sup> Muñaliā, properly ‘little lotus-root.’ Is it used in the sense of mrñālinī, ‘lotus-plant,’ *pars pro toto*? At any rate, it must be rendered so as to bring out the jocose allusion to the Heroine's own words at iii. 19<sup>2</sup>. — Mrñālikā is used as a girl's name (with many others) in the Kādambarī, p. 356<sup>3</sup>.

<sup>9</sup> ‘Play + saffron-dolly,’ — cp. ii. 12.

<sup>10</sup> ‘Water intensely boiled and intolerable,’ in allusion to iii. 20<sup>4</sup>.

in a trice is parting?<sup>1</sup> of his meadow of rose-bay,<sup>2</sup> that the musk-deer are plundering?<sup>3</sup> [3]— Well, your vision has turned out true.<sup>4</sup> Come, let us go in. [5] Let Cupid's banner be exalted. Let the strains of cuckoo-warblings start up in your wind-pipe. [7] Ease up with the floods of tears. Slow down with the torrents of sighs. [9] Let loveliness renew itself. Let us go in by the back door.<sup>5</sup>

[*At that, they make as if they were going in.*] [12]

[*Then enters the Heroine, with Kurañgikā.*]

**HEROINE.** [*Timidly—to herself.*] Why! is this the full moon suddenly descended from the court of heaven? [15] or has the Blue-necked God [Çiva], well-pleased, allowed Cupid to resume his own bodily form?<sup>6</sup> or is some one who is a rascally foe of my heart and a kindly friend of my eyes about to show me special favor? [*Aloud.*] This I regard as a piece of jugglery. [19]

**JESTER.** [*Taking the King's hand.*] Lady, the jugglery has become real. [21]

[*The Heroine stands abashed.*]

**KURAÑGIKĀ.** Dear Karpūra-mañjari, rise to meet your lord and salute him. [23]

[*The Heroine is on the point of rising.*]

**KING.** [*Taking her hand.*]

Thy waist is ready to break neath the burden of thy bosom: break it not, O moon-faced maiden, by rising!—Cupid have mercy on my eyes after the sight of such amplexness [of breasts]!<sup>7</sup> [21]

Moreover:

In presence of whom, not the beauty of orpiment hath any charm, nor

<sup>1</sup> The allusions to lotus and doll were pat enough. But the tertium comparationis of this figure and the next, Konow thinks, is merely the Heroine's anguish.

<sup>2</sup> The Tabernæmontana (see this in Century Dic'y) coronaria, known as Adam's apple or East Indian rose-bay. It is a very fragrant shrub, having shining dark-green leathery leaves, "with elevations above the veins" (Roxburgh, p. 249). Its Prâkrit name, "knot-leaf," may refer to this.

<sup>3</sup> No jealous rival of the King has turned up thus far.—But see Konow's view, note 1.

<sup>4</sup> Only in the most general way (cp. iii. 3): he met her in the dream, and now he meets her in fact.

<sup>5</sup> For the full significance of this clause and the following stage-directions, as I understand them, see p. 219-220.

<sup>6</sup> Cupid was burned by the fire of Çiva's wrathful glance and is therefore called "Bodiless" or *An-aṅga*. The story is told at Râmâyana, i. 23. 10-14, Bombay; or Kumâra-sambhava, iii. 71.

<sup>7</sup> For their beauty is enough to blind me!—See note on *nivesa*, iii. 7d.

burnished gold, nor champak blooms,—with golden flowers I pay homage to those eyes with which thou, O fawn-eyed girl, hast been beheld.<sup>1</sup> 22

JESTER. Her ladyship, Karpūra-mañjarī, by staying in the inner room, has become moist with perspiration. So now I will fan her with the border of my robe. [So doing.] Oh dear! I've put out the light with the wind from my garment. [4] [Reflecting.—To himself.] Never mind. We'll just go to the pleasure-garden. [Aloud.] Say, this is dancing around in the dark! so let's go out now to the pleasure-grounds, just by the subterranean exit. [9]

[All make as if they were going out.] 10

KING. [Holding Karpūra-mañjarī by the hand.]

Keeping thy hand, which is like a tender spray, within mine, assume thou, [I pray,] a little unsteadiness<sup>2</sup> as thou movest along; in order that the kala-hānsas, as they go about in their play, may at last find a rival who outmatches them in comeliness.<sup>3</sup> 23

[Showing by his demeanor his delight at the touch of her hand.]

The prickles of the young gourd-melon,<sup>4</sup> the filaments of the cadamba flower, which today are witnesses of the touch of thy hand,—these will remain as if fastening themselves to my limbs.<sup>5</sup> 24

[Behind the stage.]

A BARD. May the rising moon bring pleasure to the King.

<sup>1</sup> To whose eyes? to his own? if so, the stanza is flat indeed!

<sup>2</sup> Cañcura seems to be an intensive adjective from car: cp. cañcūryate, and Whitney, § 1148 k (janjapa, tartura, etc.). The purpose of the “unsteadiness” or “waddling” is, as I suppose, to enhance the similitude of the girl to the much belauded teal.

<sup>3</sup> ‘In order that at last the kala-hānsa-group, in its play-going, may be uncomely.’

The kala-hānsa or kādamba seems to be a kind of white teal with gray wings (Hemachandra, 1327). Its cry is often spoken of as most agreeable (*kala*—see the examples in BR., s.v. (1a), and Hemachandra, 1409). It was tamed and held in high esteem. Bāna often mentions it—see Index to Riddings’s Kādambarī, p. 224.

<sup>4</sup> Benincasa cerifera, like the pumpkin,

but with a waxy coat. I do not find this in Roxburgh; but at p. 700, under Cucurbita Pepo, he says of the fruit, that it is, “when young, exceedingly hairy.” Note that of our common Cucurbitaceæ (cucumber, pumpkin), the fruits are often sharp-prickly and the vines hairy.

<sup>5</sup> That is, the delight which I feel at the touch of thy hand causes such horripilation that the asperities of these plants seem to have transferred themselves to my limbs for good and all. Cp. note to ii. 46<sup>4</sup>.

This conceit of Rājapekhara recurs at iv. 21 and iv. 22; see the notes. One is tempted to query whether it is not a reminiscence of Bāna: cp. Harsha-charita, text p. 267-8, utkantakita-kapola-phalakena, lagna-karnotpala-kesara-pakṣma-çakalena, iva mukha-çaçinā. See p. 220.

While the round ball of the earth is as black by reason of the darkness as if it were in a subterranean chamber, the face of the eastern quarter of the sky has become as yellow as a young birch with the moonlight ; and the moon, sending forth rays that are like in beauty to the tufts of the stamens of the wing-seed,<sup>1</sup> has risen, digit by digit, till at last the full disk is above the horizon.<sup>2</sup>

25

And again :

Without saffron, without sandal,<sup>3</sup> is the embellishment of the ten bride-like regions of heaven;<sup>4</sup> without bracelets, without ear-rings, is the decoration of the round earth ;<sup>5</sup> without withering, without fainting, are the flowers<sup>6</sup> (*or* without “Parcher,” without “Bewilderer,” is the weapon of the God with the Dolphin-ensign);<sup>7</sup> a garland of moon-beams is massed in the sky.<sup>8</sup>

26

<sup>1</sup> Muuunda, *Pterospermum suberifolium*, Roxburgh, p. 512, a middling sized tree. The flowers are white and fragrant and very long, and show a prominent column of united stamens.—I use “tufts” advisedly for sihā.

<sup>2</sup> ‘The moon has gone to full-diskedness in the one-digit-manner.’

<sup>3</sup> That is, All the heaven is made lovely by the new-risen moon, “the cool-rayed one”: it makes the sky yellow, and that without the help of saffron; it makes the air seem cool, and that without the help of sandal.—This stanza recurs at Viddh. iii. 12.

<sup>4</sup> The “ten points” or “regions” are the four cardinal points, the four intermediate points (NE. etc.), the zenith and nadir.

These are likened to brides. So Bhartr̄hari, in his bhūḥ paryāñkah, describing the ascetic, says: “His couch is the ground; the blue sky above is his roof; and the moon-beams he hath for his candle; north, east, south, and west are the maidens (dik-kanyās) that fan him with breezes for chowries.” Rājaçekhara has the same bold metaphor two stanzas later, iii. 28<sup>a</sup>, in disā-sundarī (if not also in a variant of iii. 29, “dig-vadhū”); and it recurs as dik-sundari in Jayadeva, Git. vii. 1. Bāna speaks of the “regions,” āçās, as maidens, Kādambari, p. 390<sup>6-7</sup>.

<sup>5</sup> I take bhuvāṇa-maṇḍali as ‘round of the earth,’ = mahi-maṇḍala or bhū-maṇḍala. Viddh. reads dharanī for bhuvāṇa.

<sup>6</sup> That is, In the cool moon-light, the

flowers are recovering from the intense heat, which “parched” or “withered” them (açoṣayat) and which “bewildered” them or “made them faint” (? amohayat), in the day-time.

Since the stanza is a description of the loveliness of the night at moon-rise (iii. 26<sup>1</sup>), of its tones of color and its reviving flowers, it must be that the prior interpretation of line c is also the one primarily intended by the poet.

<sup>7</sup> From Cupid’s equipment are missing “Parcher” and “Bewilderer”: these are the names of two of Love’s arrows—see note to i. 32<sup>a</sup>. Both of these names are included among those of the celestial weapons, partly allegorical, partly fanciful, which are rehearsed in the Rāmāyaṇa, cantos 27 and 56 of book i.; see especially i. 27, 14, 15 and i. 56, 7, 8, ed. Bombay.—Love’s arrows, his bow, and his missiles are all formed of flowers: puspāṇy asya, iṣu-cāpa, astrāṇi, Hemachandra, 228.

I cannot help feeling that this alternative interpretation, although secondary in the intention of the poet, is the key to the whole wretched difficulty of this line. The chance for a pun has seduced the author into using mohana of flowers—a use which I cannot deem unforced.—BR., under çuṣ, cite na mlāyanti na çuṣyanti kusumāni.

<sup>8</sup> The area of denotation of āvali and āli is not coincident with that of any English word. See Hemachandra, 1423, for their

JESTER. Well, Kāñchana-chānda has described the loveliness of moon-rise ; so now it's Māṇikya-chānda's<sup>1</sup> turn.

[*Behind the stage.*]

THE SECOND BARD. The pleasure-pavilions show circling wreaths of incense rising from burning aloes ; they are ablaze with the lighted lamps ;<sup>2</sup> they have pendent festoons of lustrous (*or rarest*) pearls ;<sup>3</sup> they swarm with doves let loose ; in them are prepared charming pleasure-couches, and hundreds of confidantes are talking ; while on the divans appear the pouting women-folk.<sup>4</sup>

27

And again :

The moon-beams seem as if overspreading profusely with camphor the faces of those beauties, the quarters of the sky ;<sup>5</sup> they scatter soft moon-light which rejoices the heart of the people of the earth as does sandal ; they make the withered bulb of Love to sprout anew with amorous doings ; and are like to jets sent forth from an autumn cloud.

28

JESTER.

White swan of heaven's pool,<sup>6</sup>  
Of Cīva's crest, the jew'l,<sup>7</sup>  
A bulb<sup>8</sup> of love  
'S the moon above !

29

synonyms, among which is mālā. 'Row,' 'string,' and 'streak' are among the more serviceable English versions of the words.

We find āvalī used of a 'string' of pearls ; and of a 'wreath' of tresses ; but also of a 'set' of teeth ; and, humorously, even of a parrot's two wings, a 'set' of wings, iv. 2<sup>10</sup>. Like its synonym rāji, it is used with dhūma of a 'column' of smoke. Mālā is used of bees, ii. 13 ; of curly locks, ii. 20. — See Konow's version, p. 289.

<sup>1</sup> This designation is nearly tantamount to Ratna-chānda, the name he bore at i. 16<sup>2</sup>.

<sup>2</sup> 'Ablaze with given or brought-in lamps.'

<sup>3</sup> See additional note, p. 289.

<sup>4</sup> 'The pavilions are possessing-divan-surface-appearing-jealous-women-folk.' Ucchaṅga, 'on the surface,' = 'on,' with attenuated meaning, as in the case of tala = 'on' and antara = 'in.'

<sup>5</sup> 'The moon-beams (enañka-pāā) are giving as it were an overspreading (see chur in OB.) with floods of camphor to the faces

of the sky-quarter beauties.' They flood things in every quarter with a pale whiteness like that of camphor-gum.—For dik-sundari, see iii. 26 note.

<sup>6</sup> Similarly the sun is so called, e.g. Daça-kumāra-charita, p. 1<sup>16</sup>.

<sup>7</sup> For the moon as Cīva's crest-jewel cp. i. 3.—The pronunciation of jewel so as to rhyme with pool is an inelegance which accords, as I think, with the tone of this brief doggerel as intended by the author.

<sup>8</sup> Kanda, 'bulb': more specifically, an 'onion.' One can hardly doubt that the Jester takes this particular word out of the Bard's mouth in order to make fun of it.—In the Bard's stanza, it would have been a little less prosaic if we had said "withered root;" but it is hardly competent to the translator to let the Jester's allusion disappear. Cp. p. 262, note 8.

Concerning the rimes in this and the following two stanzas, see p. 205.—For metre of 29 and 30, see p. 207.

KURAÑGIKĀ. Proud of his ally, the moon,<sup>1</sup> crushing the pride of jealous maids,<sup>2</sup> with bow of fresh champak blossoms, Cupid is victor, the impetuous.

30

[*To Karpūra-mañjari.*] My dear girl, I'm going to recite to the King the verses which you made describing the moon.

[*Karpūra-mañjari stands abashed. Kurañgikā recites.*]

On the moon's yellowish disk, which seems to have stolen its charming hue from some ivory cage,<sup>3</sup> appears in all its beauty,<sup>4</sup> manifest,<sup>5</sup> the antelope with which the disk is marked,<sup>6</sup> bearing a likeness to a playful koil.

31

KING. Oh, what an intuition for quite new conceits<sup>7</sup> has Karpūra-mañjari ! what charm in expression and pleasing words ! and what flow of sentiment ! [*Addressing the Heroine.*]

It must be that the moon, for fear lest thy [lovely] face be mistaken for its own, hath made—behold !—upon its own round disk a black collyrium-mark, disguised as its “Fleck.”<sup>8</sup>

32

And again :

If, O tender-limbed one, thy face were colored palish with chalk-water, [and if,] besides, black collyrium for the cheeks were put [on it],—then it might mock at the moon (*or*, then its likeness to the moon would be complete).<sup>9</sup>

33

<sup>1</sup> ‘Possessing pride made by the moon.’ The moon is Love’s most potent coadjutor—cp. notes to ii. 5<sup>b</sup> and 50<sup>b</sup>, and especially Kādambarī, p. 559<sup>12</sup>.

(*tti*) [with a touch of jealousy], “Not in any wise shall there be an error (*vibbhama*) [occasioned] by the face of thee,” a black-collyrium-distinguisher (*visesaa*) has been made on its own disk-round, with “Fleck” disguise.—For the well-known antelope-spot, see note to ii. 20.—The position of *tuha* after the *tti* is exceptional.

<sup>2</sup> *Gharatṭa*, is a ‘hand-mill’ such as the women turn in India—see the excellent *kāṭksa*-verse, *re re gharatṭa*, Parab’s Subh. p. 434, 105, for which Peterson, *Subhāśitāvali*, 2388, has *re re yantraka*. Vāsudeva says “crusher,” *peṣṇa-kartā*.

<sup>9</sup> Either, 1. ‘Then it would attain to derision of the moon (genitive), would get a chance to mock at the moon’ on account of its superior beauty.

Cp. Kādambarī, p. 390<sup>11</sup>.

Or else, 2. ‘Then the moon (nominate) would get a mocking, i.e. would incur contempt.’

<sup>4</sup> Thus I render *bhāi*.

Or else, 3. ‘Then it would attain to the assumption-of-the-appearance of the moon.’

<sup>5</sup> And thus *phurantao*.

Cp. Bhartṛhari’s *vaktrām candra-vidambi*, *pañkaja-parihāsa-kṣame* locane. Here the parallelism of *parihāsa*, and Böhtlingk’s interpretation of his conjectural *-viḍambi*

<sup>6</sup> ‘The fleck-antelope’: cp. ii. 20, note.

<sup>7</sup> *Vatthu*, ‘the substance’ (as distinguished from the form, *utti*) is in this case little more than a ‘conceit,’ that is ‘ingenious thought or fancy.’

<sup>8</sup> ‘Surely by the moon, thinking to itself

[To the moon.]

O antelope-flecked one, why wanderest thou, nonchalant, so near this beauty? Lo, here is the face that gave to thee the exceeding paleness of its own white cheeks!

34

[Tremendous racket behind the stage. All listen.]<sup>1</sup>

KING. But what is this uproar?

KARPŪRA-MAÑJARĪ. [With some trepidation.] My dear girl, [go and] find out what it is and come back to me. [5]

[Kurañgikā goes out and reënters.]

JESTER. Just this: the Queen has found out that my old man has tricked her,<sup>2</sup> and is coming.

KURAÑGIKĀ. Well, it's hunchbacks and dwarfs<sup>3</sup> and pygmies and eunuchs and harem-keepers that are making the hullabaloo. [8]

KARPŪRA-MAÑJARĪ. Then let the King excuse me, so that I, before the Queen finds out about my meeting with the King, may go to my prison by the same subterranean passage by which I came.<sup>4</sup>

[Thereupon, exēunt omnes.]

[End of the Third Act.]

(see BR. s.v., and Sprüche, 5896), support the first of the above versions.

The second version amounts to about the same thing as the first, and is supported by Sprüche, 453.

Mahābala Krishṇa Častrin, in his edition of the Ćrṅgāra-çataka, 22 (Nirṇaya Sāgara Press, 1888), supports B's conjecture, but renders it by candra-anukāri etc., as in the third version.

Since the chalk-water and collyrium only enhance the beauty of her face and its likeness to the moon, I am unable to translate the vi of jai vi.

<sup>1</sup> We may suppose that the actors now fall into two groups, King and Jester forming

the one, Heroine and her friend forming the other. And the two sets of questions and answers that follow in dovetail, may be thought of as proceeding each independently of the other.

<sup>2</sup> 'Has resorted to trickery' (vañcañā-gadām), or 'has come here by a trick' (vañcañā-āgadām).

<sup>3</sup> Griffiths, i., p. 10b, speaks of dwarfs as favorite subjects of painting and sculpture. "Then, as now in India, they served to amuse persons of rank." Plates 29, 55, 85.—Concerning the inmates of the seraglio, see Sāhitya-darpana, § 81.

<sup>4</sup> 'May go to my prison, entering by this same subterranean opening.'

## ACT IV.

[*Then enters the King with the Jester.*]

KING. Alas !

The summer's heat is very intense ;<sup>1</sup> mighty is love ; how pray is it to be borne ? Yet that fawn-eyed girl, albeit in one and the same palace with me, is hard to reach, as fate will have it. 1

For,

In this world, by those who are under the power of the Flower-arrowed God alone, both these things indeed are very hard to bear, I think : the time that is made terrible by the intense sun, and separation from the beloved.<sup>2</sup> 2

JESTER. Some folks are harassed by Cupid, and others are wilted by the heat ; but a chap of my stripe is neither harassed by Love nor wilted by the heat. 2

[*Behind the stage.*]

A PARROT. Well, won't Polly tear out your top-knot by the roots ? — *I guess !* [4]

KING. [*Laughing.*] Man, was the pet parrot talking which was roaming about at will in the pleasure-grove ?

JESTER. [*Angrily.*] Ah, you wretch of a bird, you'll be cat's meat next. [8] [*(The parrot again) behind the stage.*]

There's nothing I mightn't expect from the like of you<sup>3</sup> — if I hadn't a set of wings.<sup>4</sup> [10]

KING. Why ! I believe it has flown. [*To the Jester.*]

The nights are of short duration and the days are waxing long. The round of the moon is broken<sup>5</sup> and the disk of the sun is unbroken. Why

<sup>1</sup> Gādhaar', i.e. gādhatara-.

<sup>2</sup> The thought of this stanza is repeated in different language at Bālar. v. 25 and Viddh. iv. 6, as Dr. Konow points out, p. 206.

<sup>3</sup> 'Every thing (any thing) is deemed possible from the like of you.' This speech,

iv. 2<sup>10</sup>, seems also to come from the parrot.

For the ablative, see p. 203.—Cp. Viddh. p. 29<sup>4</sup>.

<sup>4</sup> "Set" seems to be used humorously ; see note to iii. 26<sup>4</sup>.

<sup>5</sup> 'The moon attains diminution' — so that it yields less coolness, as I suppose.

should not an arrangement whose course appears to be this in summer days,— why should it not be broken, then, with knife-points?<sup>1</sup> 3

Moreover,<sup>2</sup> it is altogether to be praised<sup>3</sup> if it bring me a meeting with my beloved. For

At midday, the touch of sandal-paste ; until twilight, moistened garments ;<sup>4</sup> play in the bathing-pools until night-fall ; in the evening, cool liquor ;<sup>5</sup> and love's embraces in the last watch of a summer night;<sup>6</sup> these are the five arrows with which Cupid wins his victories: his other shafts are split and broken. 4

JESTER. Say not so. [Say rather:]

A blessing on the summer days, O friend, because<sup>7</sup> in them the betel<sup>8</sup> leaves are overlaid with a palish shimmer, and the areca nuts are delightful with the flavor of mango oil, and the sandal is made [still more] fragrant with powdered camphor. 5

KING. [Yes.] And this too is pleasant about them:<sup>9</sup>

Flutes, tremulous as if with koil notes,<sup>10</sup> are cooling to the ears ; liquor with cold water is cooling to the mouth ; a sweetheart with massive breasts anointed with sandal is cooling to the touch: for any one there is for the summer days an antidote that is altogether cooling. 6

And again :

In the graceful chaplet, an acacia bloom; near the breast, a necklace of sinduvāra berries; on the limbs, a moistened garment;<sup>11</sup> attached to the waist, a girdle with blue lotuses; on the two plantain-like arms,<sup>12</sup> bracelets of fresh lotus-roots: such is the apparel for [enamored] women that is

<sup>1</sup> *Khaṇḍa* is ‘broken, incomplete,’ or (of the moon) ‘not full, gibbous’; *a-khaṇḍa* is ‘not incomplete,’ ‘complete’ in form and perhaps also in power; *khaṇḍijjai* is ‘be broken, cut, brought to nought.’ The “knife-points” are congruous enough with “cut,” hardly so with “arrangement.”

<sup>2</sup> An adversative conjunction (*kim tu?*) would be much more appropriate here.

<sup>3</sup> ‘It [the arrangement] is altogether (*niuṇām*) to be praised’ (*glāgh*).

<sup>4</sup> *Oll-añśuām*: cp. iv. 7<sup>b</sup>.

<sup>5</sup> Cp. my note to i. 22 and the lampoon there quoted.

<sup>6</sup> Cp. Rāvaṇa-vaha, ed. Goldschmidt, xii. 13. — *Jam kim pi* = ‘some, a little,’ with *nīhuvaṇām*.

<sup>7</sup> The three long *bahu-vrihis* are “adjec-

tives that contain reasons”—*hetu-garbhavīcēṣāṇāni*.

<sup>8</sup> *Piper betle*, a perennial creeper, Roxburgh, p. 53, 569. “The leaves are used as a wrapper for the little pellets of areca nut and lime which are extensively chewed in the East.” The pellets are carried in boxes (cp. iv. 9<sup>10</sup>) commonly made of silver filigree. See Century Dic'y, under *betel* and *betel box*. — *Areca palm*, Griffiths, fig. 60.

<sup>9</sup> ‘About them’ (*ettha*), i.e. the summer days.

<sup>10</sup> ‘Having koil-notes and wavy.’ The “wawiness” or tremolo effect that may be given to the music of the flute may be supposed to suggest liquidity and so coolness.

<sup>11</sup> Cp. iv. 4<sup>a</sup>.

<sup>12</sup> Cp. my note to ii. 14<sup>b</sup>.

likely to be prescribed<sup>1</sup> by the physician [who treats the disease] of love,<sup>2</sup> as the sole charm against the pains of the heat when the spring season melts into summer.<sup>3</sup>

7

JESTER. And I say, moreover :

Of women who at midday are anointed with smooth, thick, sandal-paste, who bathe the whole evening through,<sup>4</sup> who in the nights are besprinkled with drops of water that come from the punkahs,—of such, the Five-arrowed God accomplishes the enslavement.

8

KING. [Making as if he were recollecting something.]

For those, to whom is given complete union with a person lovely with the combination of garb and fresh beauty,<sup>5</sup>—for them the nights and days, though long, go by like a twinkling ; and to whose sore-pained heart these [days]<sup>6</sup> bring not even to a small degree the delights of love,—for them the days give birth to [vain] wishes only and drag by as if they were each a month long.

9

[Addressing the Jester.] Is there any news about her?

JESTER. Yes, there is. Listen, old man ! Here's a joke for you. [5] The subterranean passage that was made to Karpūra-mañjari's prison, was discovered by the Queen. Then, with a pile of huge stones, she closed up the entrance to the passage so that no one could slip through.<sup>7</sup> [7]

Five chowry-holders, girls with names ending in *senā*, Anaṅga-senā, Kāma-senā, Kaliṅga-senā, Vasanta-senā, and Vibhrama-senā, with noisily brandished swords and shields in their hands, were appointed to keep guard over her prison on the east side. [8]

Five ladies in waiting, with names ending in *lekhā*, Anaṅga-lekhā, Chandana-lekhā, Chitra-lekhā, Mṛgāṅka-lekhā, and Vibhrama-lekhā, with bows in their hands and arrows on the string, were set [to keep guard] on the south side. [9]

<sup>1</sup> 'To be offered or brought into service'—root *nī* + *upa*.

does not show here how far the summer has progressed.—This costume, at all events, is light.

<sup>2</sup> Or, 'by the Cupid-physician,' 'by Dr. Cupid.' But perhaps this would be too jocose for the King in his present mood. "He's got it bad."

<sup>4</sup> 'Possessing practised interval-less bathings in the evening.'

<sup>3</sup> 'At the going of the season of Madhu,' i.e. of the season of spring or *vasanta*. This consisted of the months March-April and April-May, whose older names were *Madhu* and *Mādhava* (see p. 214, or Whitney, JAOS. vi. 414, and cp. note to ii. 6<sup>21</sup>). *Vasanta* is followed by *grīṣma*, 'summer,' but the text

<sup>5</sup> I take *ghaḍanā* as 'combination'—see OB. And to *bhaṅgi* I assign the meaning 'Art und Weise sich zu kleiden' (= 'garb') given it by OB., s.v., with a citation for it in that sense from our poet.

<sup>6</sup> Or, 'These burning days,' *sāṁtāviṇo*.

<sup>7</sup> 'The entrance was closed by the Queen, making (*kr̥*) it hole-less.' See p. 220.

Betel-box bearers,<sup>1</sup> girls with names ending in *mālā*, Kunda-mālā, Kāñchana-mālā, Bakula-mālā, Mañgala-mālā, and Māṇikya-mālā, carrying lances in their hands, were stationed [to keep guard] on the west side. [10]

Bath-keepers, girls with names ending in *kelī*, Anaṅga-kelī, Barkarakelī,<sup>2</sup> Sundara-kelī, Rāja-kelī, and Kandarpa-kelī, holding shields and swords, took their places<sup>3</sup> on the north side. [11]

And over [all] those, five reciters of witty sayings, girls with names ending in *vati*, Mandāravatī, Taraṅgavatī, Kallolavatī, Madirāvatī, and Kelivatī, were appointed as overseers, each with a bright golden staff in her hand. [12]

KING. Well, well! that's the entire personnel of the Queen's apartments!

JESTER. Here's the Queen's friend, Sāraṅgikā, sent with some message from her. [14] [Then enters Sāraṅgikā.] [15]

SĀRAṄGIKĀ. Victory, victory to my lord! The Queen's message is that today the King must mount to the terrace of his pleasure-palace and inspect the preparations and accessories<sup>4</sup> for the great festival of the Deity of the Banyan.<sup>5</sup> [18]

KING. As the Queen directs!

[Exit the attendant.] [20]

[King and Jester step about, making as if they were ascending to the terrace. Then begins the charchari.<sup>6</sup>] [22]

JESTER. Behold, these maidens,<sup>7</sup> richly adorned with pearls,<sup>8</sup> at the close of the dance but scantily attired, are sprinkling each other with

<sup>1</sup> The royal betel-box, umbrella, etc., were often borne by regularly appointed officers. See for example, in BR., the compounds of *tāmbūla*; and cp. note to iv. 5<sup>a</sup>.

<sup>2</sup> See Zachariae, Mañkhakoça, Nachträge.

<sup>3</sup> I suppose ādhatta (= ārabdha, H. 2. 138) means 'fassten Fuss.'

<sup>4</sup> Uvaarāṇa seems to imply all this.

<sup>5</sup> The deity supposed to reside therein during the *vata-sāvitri-vrata*. The time of this observance is given as the full moon of Jyāistha by the Vratārka. I have a lithographed edition of the Vratārka, Benares, 1931 (A.D. 1875); and its treatment of the matter begins on folio 121, reverse, line 11. — Or see Nirṇaya-sindhu, II., folio 11 a, 3.

— Or see Hemādri, Chaturvarga-chintāmaṇi, Vratakhaṇḍa, xxi., p. 273<sup>4</sup>. — My pupil, Mr. Albert Henry Allen of San Francisco, has prepared a well-digested account of this observance which will, I trust, be published in vol. xxi. of the Journal of the American Oriental Society, pages 58-66.

<sup>6</sup> The carcarī is a peculiar dance (cp. Vikramorvaṣi, act iv.), accompanied by various poses as mentioned in the next verse. — Root *viç + pra*, in the sense of 'makes its début, begins, geht los'?

<sup>7</sup> Whom they see as they look down from the palace roof.

<sup>8</sup> 'Possessing pearly-ornament-accumulations.'

water which they take with jewelled cups from the jets of the shower-bath. 10

And here<sup>1</sup>

Circling around with charmingly-varied pose of hands and feet,<sup>2</sup> these two and thirty dancing-girls,— they tread their mazy rounds, their steps keeping time with the music.<sup>3</sup> In thy court is seen the “Staff-dance.”<sup>4</sup> 11

With their shoulders and heads even,<sup>5</sup> with their arms and hands even, other maidens, each with clean-cut pose,<sup>6</sup> and ranged in two rows each facing the other, are rendering the *challi*-dance<sup>7</sup> and regulating its tempo by the beaten measure.<sup>8</sup> 12

Still others, quitting the jewelled cups, throw [direct] from the showering-machine the jets of water.<sup>9</sup> These—fair as Cupid’s arrows, though consisting only of water<sup>10</sup>— fall on the person of friends [standing by]. 13

Here, coquettish girls, their bodies anointed with blackest collyrium,<sup>11</sup>

<sup>1</sup> The Saṅgīta-Ratnākara, Ānanda-ācāra-ma edition, in its nartana-chapter (vii.), explains many of the technical terms that here follow. I am unable to go into the matter in detail, but give a few references to the book, whose title I cite as SR.

<sup>2</sup> I take *bandha* as pose in the nautch.

<sup>3</sup> ‘Possessing steps (pada) that have followed the beats’ (*tāla*), that is, ‘the time or measure,’ which was marked by clapping of hands, and perhaps also (as in iv. 17<sup>a</sup>) by the rhythm of the song.

<sup>4</sup> The *rāsa* is a rustic dance like that of Krishṇa with the herdswomen. See Vishṇupurāṇa, v. 13. 23, or Hall’s Wilson, vol. iv., p. 324 f.—From SR. I cite *dandā-pakṣa*, vii. 642; *dandā-recita*, vii. 651; *dandā-pāda*, vii. 711, 965, 1015, 1186.

What the “staff-dance” is I know not. Perhaps a dance in which the dancers were arranged in “columns” (cp. iv. 12, and *danda* as used at ii. 9<sup>a</sup>)?—I recently witnessed, as part of a light entertainment, a “cane-dance,” in which a negro performer held a staff, and struck the floor rhythmically with it, in time with his feet.—Has it aught to do with the “staff-dancer” of the Ḭatapatha-brāhmaṇa? see Eggeling, Sacred Books of the East, 44. 417.

<sup>5</sup> *Sama* seems to be a technical term for

‘in a natural position.’ Svabhāvena sthito bhūmāu samāh pādo ‘bhidhīyate, SR. vii. 316. Konow cites Nātya-çāstra, x. 13.

<sup>6</sup> OB. defines *rekhā* as ‘correct pose of all the limbs in dancing.’ “Pose-clear,” “with clean-cut poses,” may be an *avyayi-bhāva*, or else an adjective with *callim*.

<sup>7</sup> SR., vii. 1215, enumerates ten rustic dances. The first is *cāli*: it is “not too fast nor too slow” (in the *madhya-laya*); and is characterized by the “simultaneity” (*yāugapadya*) of the movement of the feet, thighs, waist, and arms. The same dance, performed quickly and with the dancers facing each other, is called *cālivada*.

<sup>8</sup> ‘The calli, possessing a connection of *tāla* and tempo’: that is, ‘whose tempo is regulated by the *tāla*’ (see above). The *layas* or *tempi* are fast, middling, and slow.

<sup>9</sup> ‘Others throw jet-water by means of the *jantas*.’ They don’t use the cups, just mentioned at iv. 10; but perhaps they put their fingers partly over the orifices of the *jantas* so as to make the water squirt directly on their playmates. See *muc*.

<sup>10</sup> ‘These (*tāo*—sc. *dhārāo*, ‘jets’), having a beauty [as] of water-arrows of Cupid.’ Konow cites Viddh. iii. 25<sup>b</sup>.

<sup>11</sup> ‘Possessing lampblack-collyrium-black-bodies.’

holding triple<sup>1</sup> bows, and adorned with tail-feathers of peacocks, are parading about as savage mountaineers,<sup>2</sup> [and so] making sport for the people.

14

Yet others, bearing in their hands offerings of human flesh, and terrible with their groans and shrieks and cries, and wearing the masks of night-wandering ogresses, are enacting a cemetery-scene.

15

And one fawn-eyed girl, sounding the drum that makes you shudder,<sup>3</sup> and with the pleasant noise of a tambour, with her creeper-like arms alternately<sup>4</sup> swaying, has started to execute the performance of the *challi*.

16

Others are performing, as might a fay, a graceful dance in tempo,<sup>5</sup> with a jingling made by their bells, with the measure regulated by the tempo of vocal music,<sup>6</sup> and with the clear tinkle of anklets.

17

Still others, their garments a-flutter by reason of their eagerness, intently playing the flutes, and setting the people a-laughing by their dark dress, recede, bow, and laugh.

18

[Enters Sāraṅgikā.]

SĀRAṄGIKĀ. [*Looking before her.*] Here is the King, who has come from the Emerald Seat<sup>7</sup> into the Plantain Arbor.—Well, I'll go to him and announce the Queen's message. [4] [*Approaches.*] Victory, victory to my lord! The Queen's message is: "This evening I will bring it about that you shall lead a new bride around<sup>8</sup> the nuptial fire." [7]

JESTER. But Lady! what means this shower of watermelons<sup>9</sup> from a clear sky?

KING. Sāraṅgikā, explain it all in full. [9]

SĀRAṄGIKĀ. You shall hear. On the fourteenth day,<sup>10</sup> just past, the

<sup>1</sup> "Triple": made in three pieces?

<sup>2</sup> Ποιλῆδαι ἀγριοφάγοι, Ptolemy, vii. 1. 64.

<sup>3</sup> SR. treats *huḍukkā* at vi. 1072. Molesworth defines it as a small drum, shaped like an hourglass. It is held in the hand and rattled.—Is not this the drum formed of the tops of two human skulls cut in bowl-shape and with skin stretched across the bowls, and set crown to crown? Clappers are fastened to it by thongs a few inches long, so that if you grasp the constricted part and twist the wrist, the clappers thump the membranes.—See root *vad*.

<sup>4</sup> Contradicts *yāugapadya*, p. 280, note 7.

<sup>5</sup> 'Perform tempo-dance-grace.'

<sup>6</sup> For *jantia*, see under *yantra*.—Cp. note to iv. 11<sup>b</sup>.

<sup>7</sup> See page 254, note 1.

<sup>8</sup> See root *nī-pari*.

<sup>9</sup> Properly, 'white gourds,' the Benincasa cerifera of iii. 24—see note. Cp. p. 205 end.

<sup>10</sup> Of the bright fortnight of Jyāistha; see p. 216. Cp. Kādambari, p. 128<sup>b</sup>, where the Queen goes to pay homage to Civa "on the fourteenth day" of the month. Gāuri is Civa's consort.

Queen had Bhāiravānanda make an image of Gāurī bejewelled with rubies and set it up. [11] And he, the master Magician, was consulted by the Queen, after she had begun the observances for its consecration, with regard to the matter of a reward for [him, as] her preceptor. And he replied: “If you absolutely must give a reward, then I suggest the following.”<sup>1</sup> To which the Queen said, “As your Reverence directs.” [16] And he continued and said: “There, in the Lāta country,<sup>2</sup> is a King named Chāndasena. He has a daughter named Ghanasāra-mañjari.<sup>3</sup> She has been pointed out by the astrologers as destined to become the consort of an Emperor. [20] So the King must marry her, in order not only that the preceptor may not fail of his reward, but also that your husband may become an Emperor.” [22] Then the Queen laughed and said, “As your Reverence directs.” And I was sent to make the announcement. And the reward to the preceptor has been given. [25]

JESTER. [Laughing.] Here’s an instance of that old saw, “Snake on your head—and the doctor away” (*or* in some other country).<sup>4</sup> The wedding is [set for] today and here, while Ghanasāra-mañjari is in the country of Lāta. [28]

KING. Have you never seen Bhāiravānanda show his magic power?<sup>5</sup>

SĀRAṄGIKĀ. [Continuing her message.] The Queen has had a sanctuary to Chāmundā<sup>6</sup> built at the foot of the banyan that stands in the middle of the pleasure-garden. [30] And Bhāiravānanda is going to meet the Queen there. And in the hall of state which is there situated and has just been put in readiness for it, the wedding is to take place. [*So saying, she steps about and exit.*] [33]

KING. Man, I have a notion that this is all a blooming job of Bhāiravānanda. [34]

JESTER. That’s a fact. Nobody but the moon—you’d better believe—can make the moonstone statue to ooze<sup>7</sup> or the [night-blooming] cephālikā to blossom profusely.<sup>8</sup> [36]

<sup>1</sup> ‘Then let this [reward] be given.’

<sup>2</sup> For Lāta, see p. 214.

<sup>3</sup> See iv. 20<sup>16</sup> and note.

<sup>4</sup> The proverb is discussed elaborately and interestingly by Pischel, Festgruss an Roth, p. 115. Cp. Böhtingk, Berichte der sächsischen Gesellschaft, 1894, xlvi. 7.

<sup>5</sup> For if you (the Jester) have, you know he can bring the bride here in a trice.

<sup>6</sup> Civa’s consort, in a terrible form.

<sup>7</sup> The moonstone is a fabulous gem, supposed to ooze or deliquesce under the moon’s rays: cp., for example, Kādambari, p. 395<sup>8</sup>.

The “Thirty-two tales of the throne” are related by 32 heavenly nymphs who have been transformed into statues (*puttalikās*) of moonstone: see Indische Studien, xv. 442, 294.

<sup>8</sup> None but the Magician could bring all

[Enters the Magician.] [37]

BHĀIRAVĀNANDA. Here is the Chāmudā idol serving to screen the [new] entrance which has been opened from the root of this banyan to the subterranean passage.<sup>1</sup> [He stretches out his hand to it in worship,] [saying to Chāmudā, or rather, saying of her:]

A dissolution of the universe<sup>2</sup> is her pleasure-house; the blood of the demons is her fiery draught; victorious is Kālī<sup>3</sup> as she quaffs it, in presence of Kāla,<sup>4</sup> from a goblet made of the skull of Parameshthin.<sup>5</sup> **19**

[Enters (the sanctuary) and sits down.] Not even yet is Karpūra-mañjari [to be seen] coming out by the exit from the subterranean passage!

[Karpūra-mañjari, in pantomime, makes an opening in the mouth of the passage, and enters.]

KARPŪRA-MAÑJARI. Reverend Sir, I salute thee. [4]

BHĀIRAVĀNANDA. Mayst thou get a suitable husband. Sit down right here.

[Karpūra-mañjari sits down.] [7]

BHĀIRAVĀNANDA. [To himself.] Not even yet does the Queen seem to be coming!<sup>6</sup>

[Enters the Queen.] [10]

QUEEN. [Stepping about, and looking in front of her.] Here is the exalted Chāmudā. [Pays homage to it. Then looking about, she says:] Karpūra-mañjari here!<sup>7</sup> Well, what does this mean? [To Bhāiravānanda.] I have this to tell you: I have made ready, before coming to you, all things needful for the wedding; but they are in my own apartments of the palace. So I will get them and return to you. [18]

BHĀIRAVĀNANDA. Do so, my darling.

[The Queen takes a few steps about the stage, (as if she were) departing.<sup>8</sup>] [20]

this about, just as the moon is the only one able to make the cephalikā bloom. Konow cites Viddh., p. 63<sup>4</sup>, 65<sup>1</sup>. Cp. ii. 50, note 7.

The stage-directions ought here to add, iti niśkrāntau, 'Exeunt' [King and Jester]. Cp. p. 221.

<sup>1</sup> 'Here at the banyan-tree-root is the Chāmudā-idol, a cover of the [newly] opened-out entrance to the subterranean passage.'

<sup>2</sup> That is, the scene of the dissolution etc.; the expression is a little loose.—For a classification and description of the various dissolutions of the universe, see Vishṇupurāṇa, book vi., chapters 3, 4, 5.

<sup>3</sup> Or Chāmudā, Cīva's consort, in a terrible form.

<sup>4</sup> Death or Time, the Death-god or All-destroyer.

<sup>5</sup> 'From a goblet made of the skull of Brahmā,' whom Cīva slew for his pride on the occasion of an "incidental" dissolution of the universe (*kalpa-kṣaye*) as narrated in Kathā-sarit-sāgara, ii. 13.

<sup>6</sup> 'Not even yet does the Queen come.'

<sup>7</sup> See p. 286, note 4.

<sup>8</sup> The Queen does not actually leave the stage. The stage continues to represent the shrine of Chāmudā; but the audience is re-

BHĀIRAVĀNANDA. [To himself, laughing.] She's gone to search Karpūra-mañjari's apartment! [Aloud.] Karpūra-mañjari, my daughter, by way of the subterranean passage, not otherwise, and at a quick pace, do you go to your own apartment and stay there. — When the Queen comes back, you're to come back. [25]

[Karpūra-mañjari does so.]

QUEEN. Here is the prison-room. [27] [Enters and looks around.— To herself.] Well, I am surprised!<sup>1</sup> Karpūra-mañjari here! It's somebody that looks very much like her! [Aloud.] Karpūra-mañjari, my darling, how are you feeling? [Pretends to listen and repeats the imaginary reply.]<sup>2</sup> What's that you say, that you've just got a headache? [To herself.] Well then, I'll go back there [to my own apartments]. [Enters<sup>3</sup> and looks to one side and another.] Hallo, friends, be quick and take the things for the wedding and return [with me]. [39] [With these words, she steps about.<sup>4</sup>]

[Karpūra-mañjari enters and sits just as before.<sup>5</sup>] [41]

QUEEN. [Looking before her.] Karpūra-mañjari here!<sup>6</sup>

BHĀIRAVĀNANDA. Vibhrama-lekhā, my darling, the things for the wedding have been brought? [44]

QUEEN. Certainly. But some ornaments which would be suitable for Ghanasāra-mañjari have been forgotten. So I'll go back.

BHĀIRAVĀNANDA. Very well. [48]

[The Queen acts a little pantomime as if she were making an exit.] [49]

quired to imagine that it represents also at the same time, for a few minutes, as the action requires, first the shrine and the prison, and then the shrine and the Queen's apartments; and that it does so for two occasions, the first being for the action of iv. 19<sup>27</sup>-39, and the second being for the action of iv. 19<sup>52</sup>-57. See the Synoptic Analysis, p. 221-2.

<sup>1</sup> This phrase renders ae.

<sup>2</sup> Literally, 'in the air.' This is a "dramatic phrase" (*nātya-ukti*) used to designate an imaginary reply which the actor is supposed to hear and to repeat for the benefit of the audience. The device is familiar to English readers from Douglas Jerrold's "Curtain Lectures." There the unhappy

Mr. Caudle's replies are regularly "in the air." See Sāhitya-darpana, no. 425, or Monier Williams, Çak., p. 96.

<sup>3</sup> That is, the audience has to imagine that she enters her own palace-apartments.

<sup>4</sup> In order to indicate to the spectators that she is returning with her attendants from her private apartments to the shrine of Chāmunda.

<sup>5</sup> That is, while the Queen is delaying to get the things, the Heroine hastens back by the secret passage, arrives before the Queen, and so is discovered seated in the sanctuary, just as she was when the Queen (supposedly) left her at iv. 19<sup>20</sup>.

<sup>6</sup> In the sanctuary, to which the Queen is now supposed to have returned.

BHĀIRAVĀNANDA. Karpūra-mañjari, my daughter, do just as you did before.<sup>1</sup> [50]

[Exit Karpūra-mañjari.] [51]

QUEEN. [Pretending in pantomime to enter the prison-room, and seeing Karpūra-mañjari.] Well, well, I am nonplussed<sup>2</sup> by the resemblance! [To herself.] It's the magic car of the master Magician, which moves about through the air or through walls,<sup>3</sup> that brought her here! [55] [Aloud.]<sup>4</sup> Friends, take each of you what I told you to take and come along back with me. [57] [She enacts a little pantomime as if she had (come back and) entered the sanctuary of Chāmūndā and espied her (Karpūra-mañjari).] Oh, what a resemblance! [59]

BHĀIRAVĀNANDA. Sit down, O Queen. The King also has just arrived. [60]

[Then enters the King, with the Jester, and Kuraṅgikā.]

BHĀIRAVĀNANDA. Place, place for the King! [62]

[All sit down in due order.]

KING. She is, in embodied form, a paragon of the Dolphin-bannered God; she is a transformed bow-staff of the wild mountaineer "Passion"; she is the light of the full moon, abroad by day.<sup>5</sup> [64]

And again:

She is the casket for the rubies of a host of excellences; a jewelled doll. Likewise, as she wanders about, she is the flowery beauty of spring. [66]

Moreover:

If<sup>6</sup> the beauty<sup>7</sup> of this maiden's form, which is the ensign of her conquest of the world, comes—in whatever way<sup>8</sup>—within range of a man's eyes, then there takes up his abode in that man's bewildered<sup>9</sup> heart the

<sup>1</sup> Namely, as at iv. 19<sup>24-41</sup>.

<sup>2</sup> Molesworth gives this very meaning for the Marāṭhi nadanēm, Prākrit nad.

<sup>3</sup> 'Without hindrance or obstruction'—from gravity, walls, or the like. Cp. note to i. 84<sup>27</sup>.

<sup>4</sup> Between iv. 19<sup>58</sup> and iv. 19<sup>66</sup> the Queen is supposed to go from the prison-room to her own apartments.

<sup>5</sup> See additional note, p. 289.

<sup>6</sup> 'To the range of whose eyes beauty goes, in the heart of that [man] Cupid dwells.'

<sup>7</sup> I would assign to rehā here and at ii. 41<sup>c</sup> the meaning 'beauty.' The verb reh means 'is lovely, rājate,' in Hāla, no. 308; cp. H. 4. 100. — Molesworth defines Marāṭhi rekhalā (from rekhanēm, from Skt. rekhā, 'line') as 'neat, comely, pretty.' — But it may be that two words of quite diverse origin have flowed together in the Prākrit rehā. See additional note, p. 289.

<sup>8</sup> Jaha taha, as a phrase.

<sup>9</sup> I take vicitte as = Skt. vi-citte, 'besinnungslos,' not vicitre. Cp. note to ii. 40<sup>b</sup>.

Dolphin-bannered God, his bow-staff bent almost double with the arrows on the string.<sup>1</sup>

20

JESTER. [Aside, to the King.<sup>2</sup>] You have made the old saw come true, “Can’t trust a boat even when it’s touched the shore.”<sup>3</sup> Now just cork up! [4]

QUEEN. [To Kurañgikā.] Kurañgikā, do you arrange the wedding costume for the King; and let Sārañgikā arrange it for Ghanasāra-mañjari.<sup>4</sup> [6]

[Thereupon both busy themselves in pantomime about the wedding of the two.] [7]

BHĀIRAVĀNANDA. We must summon a preceptor.<sup>5</sup>

QUEEN. Here stands the crest-jewel of all learned Brahmans, my husband’s Preceptor, the worthy Kapiñjala. So let him start the sacred fire. [10]

JESTER. Here I am and ready! Say, man, now I’ll tie a knot in your upper garment.<sup>6</sup> With your hand take the hand of—Karpūra-mañjari! [13]

[The Queen utters an exclamation of surprise and looks on with a touch of despondency.]

BHĀIRAVĀNANDA. [Well, O King], you have lost your head!<sup>7</sup> for Ghanasāra-mañjari is only another name for Karpūra-mañjari.<sup>8</sup> [16]

KING. [Taking her hand.]

The prickles that are on the lovely fruits of the gourd-melon,<sup>9</sup> and on

<sup>1</sup> Valaia, ‘bent almost into a circle’—cp. ii. 6<sup>d</sup>. — For puñkhia, see ii. 3<sup>d</sup> note.

<sup>2</sup> For the “dramatic phrase,” see Sāhityadarpaṇa, no. 425.

<sup>3</sup> Here you are, in plain sight of the goal of your wishes, like a boat that has crossed the water and reached the farther shore. And yet you persist in this sentimental gush (iv. 19<sup>64</sup>–iv. 20). I can’t trust you.—Root qvas, passive, impersonal, with locative.

<sup>4</sup> The Queen, on entering, iv. 19<sup>10</sup>, expects to find the “Ghanasāra-mañjari,” whom (at iv. 18<sup>7</sup>) she had promised as a new consort for the King. Instead, she finds the Heroine, iv. 19<sup>14</sup>. Hurrying to the prison, she finds (iv. 19<sup>29</sup>) there also the Heroine. Or is it the Heroine’s double, so like her (iv. 19<sup>30</sup>) as to deceive the Queen’s eyes? She will rather trust her ears, and so elicits a reply from the prisoner (iv. 19<sup>34</sup>) and recognizes by her voice that she is certainly the Heroine. On her return to the sanctuary,

she finds (iv. 19<sup>48</sup>, for the third time) again the Heroine. Her second visit to the prison (and fourth finding of the Heroine) suggests the suspicion, iv. 19<sup>55</sup>, of supernatural means of communication between the two places. And yet, on her second return, iv. 19<sup>69</sup>, it may be, after all, a resemblance!—Her perplexities are still unsolved when she bids Sārañgikā, at iv. 20<sup>6</sup>, to array the bride; they reach their climax at iv. 20<sup>7</sup>; and give place to unpleasant certainty upon the utterance of the Jester’s last word at iv. 20<sup>18</sup>.

<sup>5</sup> To conduct the nuptial ceremony.

<sup>6</sup> The symbolical wedding-knot, p. 289.

<sup>7</sup> ‘You are forgetting yourself extremely.’ Cp. Molesworth, s.v. bhulanem, ‘become infatuated, lose one’s understanding (by drinking, through riches, honors, love, etc.).’ Even the King is still in the dark about the identity of the new bride!

<sup>8</sup> See p. 251, n. 5: ghanasāra=karpūra.

<sup>9</sup> The whole stanza is simply a variation

the rows of leaf-petals that contain the ketaka-bloom,<sup>1</sup>— the touch of thee, fair maid, assuredly hath transferred these to my limbs as a thick-set mass of bristling down.<sup>2</sup>

21

JESTER. Come, man, let the circumambulations<sup>3</sup> be performed and the parched grain be thrown into the fire.

[*The King acts as if he were doing all this. The Heroine stands abashed. The King, having brought the wedding ceremony to an end, in happy mood,<sup>4</sup> saluting all in fitting manner, takes his seat as an Emperor.*] [4]

[*Behind the stage.*]

A BARD. May the wedding feast bring delight to the King!

The lovely gourd-melon,<sup>5</sup> the fresh young bread-fruit,<sup>6</sup> the coral trees,<sup>7</sup> the stalks of the lotus-blossoms,<sup>8</sup> the bloom of the ketaka besides,— I fancy that thy person must have taken to itself by force the qualities [of these plants, because] over all thy limbs appear such horripilations, like unto prickles that one could see and touch.<sup>9</sup>

22

of a theme which we have heard — see iii. 24 and the notes, and iv. 22<sup>a</sup>. For the gourd-melon in particular, see note to iii. 24<sup>a</sup>. — As to horripilation, see note to ii. 46<sup>a</sup>.

<sup>1</sup> Concerning odor etc. of the ketaka or screw-pine, see note to ii. 62<sup>a</sup>. The leaves, says Roxburgh, p. 707, are closely imbricated in three spiral rows, very smooth and glossy, margins and back armed with very fine spines. . . . The female flowers have no other calyx than the termination of the three rows of leaves. The text is in good accord with this fact.—Kālidāsa speaks of “ketaki-needles,” Rtu-saṁhāra, ii. 23.

<sup>2</sup> ‘As a thick-set horripilation-shoot-range.’—It may be that *āñkura* is to be taken as ‘hair’ rather than as ‘shoot,’ although both amount to the same thing here. As for *ālī*, I despair of finding a fit English word for it; see my note to iii. 26<sup>a</sup>. Perhaps the word *range*, considering its scope, is as good as any.

<sup>3</sup> The groom leads the bride thrice sun-wise around the nuptial fire. See my Sanskrit Reader, p. 400.

<sup>4</sup> Molesworth gives ‘joy, delight, gratification’ for *utsāha*: cp. BR. v. 1168.

<sup>5</sup> Already mentioned twice: iii. 24<sup>a</sup> (see note) and iv. 21<sup>a</sup>.

<sup>6</sup> The *Artocarpus integrifolia* or jack-fruit: see Roxburgh, p. 633. For pictures, see Century Dic'y, s.v. bread-fruit; or H. W. Cave's Picturesque Ceylon, volume “Colombo,” p. 52, and plate xxx, a beautiful one. In Ceylon, Cave has counted as many as 80 fruits on one tree, some weighing 40–50 pounds each. They are pale green with *granulated* surfaces. Other species of *Artocarpus*, the *hirsuta* and the *echinata*, have, as their names imply, very spinous fruits.

<sup>7</sup> The *Erythrina indica*: see Roxburgh (p. 541), who mentions other spinous species. The bark of its younger branches is armed with small black sharp prickles. The tree or shrub is used for hedges and is largely employed to support the black pepper vine. See Century Dic'y, under *Erythrina*.

<sup>8</sup> The *kamala* is the blossom of the *Nelumbium speciosum*. “Flowers large, and beautiful beyond description,” says Roxburgh, p. 450. There are two varieties, one with rose-colored flowers, and one with perfectly white flowers. *Danda* here evidently means the peduncles. These “are armed with small inoffensive prickles.” Cp. Sprüche, 2988, 6432, 2250. — Beautiful pictures of lotuses, Griffiths, figs. 61–63.

<sup>9</sup> ‘I suspect in thy body [this] collection

BHĀIRAVĀNANDA. Is there anything else that you would wish done ?  
KING. Is there anything I could wish better even than this ? For

The Queen, although she now has a rival in my affections,<sup>1</sup> is not angry ; I have obtained a maiden who has a face like the full moon's orb and who awakens my passion to new life ; and I have attained to the rank of Emperor!<sup>2</sup> What else could one ask for ? By thy favor I have gained all that men think worth the having.<sup>3</sup>

23

Yet for this would I pray :

[*Words of Bharata.<sup>4</sup>*]

May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning,<sup>5</sup> be quenched by the rain of the sidelong glances of Fortune !

24

[*Thereupon, exeunt omnes.*]

[*End of the Fourth Act.*]

of qualities [to have been] attained by force ; such horripilations, under the semblance of evident and touched prickles, are coming out, continually appearing.'—

**Phuḍa**, 'open, manifest, clear to the senses, palpable.' I take it as coördinate with **putṭha**.—**Mellanti**, 'are let loose, shoot out,' equivalent to **mucyante**.—Perhaps **nicc-ullasā** is 'uninterruptedly arising.'

The whole verse repeats the substance of iii. 24 and iv. 21—see the notes.

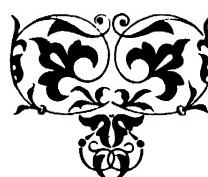
<sup>1</sup> 'The Queen, in the position of rival wife, is not angry.'

<sup>2</sup> 'The rank of Emperor has come to pass.'

<sup>3</sup> 'All that which is obtained among mankind.'

<sup>4</sup> The author of the famous Nāṭya-çāstra : see Lévi, Théâtre, p. 297 etc. Cp. the close of the Çakuntalā, of the Mālavikā (2d ed. Pandit, p. 162<sup>12</sup>), of the Urvaśi (ed. Kale, 1898, p. 146<sup>9</sup>), and of the Ratnāvali (ed. Cappeller, p. 329<sup>5</sup>).

<sup>5</sup> Sanskrit books make frequent allusion to the poverty of men of learning. Fortuna has no fondness for them—Sprüche, 2570. See also 6432, 2081. The enmity (**vāira**, **virodha**) between the Goddess of Fortune (**Çri**) and the Goddess of Learning (**Sarasvati**) is proverbial : Sprüche, 4086, 3941.



## Additional Notes.

ii. 6<sup>23</sup>.— Swing festival of Gāuri: see Hemādri (1260 A.D.), ed. Bibl. Ind., ii. 2, p. 453, quoting Devī-purāṇa, āndole dolayet (Devīm); Nirṇaya-sindhu, Benares, 1875, ii., folio 2a, 6 (ibidem, 5a, 1, swinging of Lakshmi); Vratārka, Benares, 1875, folio 15a, 11; Dharma-sindhu, Bombay, 1888, p. 31 end (the festival lasts to the end of the month, māsa-paryanta). For āndolana-vidhi, Hemādri, i.c., p. 745 f.

ii. 41<sup>9</sup>, 50<sup>2</sup>.—The “appointment” here mentioned would seem to have been arranged by Vichakshanā with the Jester during or before the scene between King and Porteress, ii. 0<sup>1</sup>. The interval is “long” to the King, ii. 6<sup>2</sup>: cp. ii. 6<sup>15</sup>. To this arrangement, perhaps, the saccam edam of ii. 6<sup>4</sup> refers. At ii. 41<sup>2</sup> the Jester gives the King to understand, if only in the vaguest way, that he is to meet the Heroine. I think the clandestine meeting which results from this appointment must take place in the night of the evening with which act ii. closes, since the meeting was then “at hand.” It cannot be the meeting of act iii., which is some 40 days later. And the açoka scene involves no “meeting.” — In this clandestine meeting, finally, we may see the occasion of the culmination of the Queen’s jealousy and of her imprisoning the Heroine.

iii. 26.—Dr. Konow writes me that he now renders this stanza as follows: Als ein Schmuck für die Weltgegendifrauen, ohne (d.h. verschieden von) Safran und ohne Sandel, als eine Zierde für den Erdenrund, ohne Arm- und Ohren-ringe, als eine Waffe des Liebesgottes, die von Sosana und Mohana

verschieden ist (die nicht versiegzt und nicht bethört), werden die Mondstrahlen angehäuft. — That is, he takes the three nouns substantive at the end of a, b, c, as in apposition with -āvali.

iii. 27.—“Some reference should be made to the profusion of jewelled ornaments of goldsmiths’ work everywhere displayed. Strings of pearls and precious stones are hung on houses, doorways, and canopy-pillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalized jewelry should come to be a regular element of painted and carved architectural ornament (plates 6, 10, and 13).”— Griffiths, i., p. 16 a.

iv. 19<sup>4, 6</sup>.—Konow writes me that these two passages seem to have been originally metrical [such was my own opinion], but that he has not been able to restore the verses.

iv. 20.—Since my note on rehā was written, I find that Dr. Konow has altered the electroplate of p. 158 and set up two articles rehā. — He doubts my interpretation of vicitte.

iv. 20<sup>12</sup>.—A symbolical tying together of the ends of the sari-like garments of bride and groom is doubtless here intended. Dr. Konow refers me to Winternitz, das altindische Hochzeits-rituell, Vienna, 1892, where similar customs are cited: see pages 60, 64, 49. The like still obtain in Southern India: see J. F. Kearns, Marriage Ceremonies, etc., Madras, 1868, p. 40, 57. Cp. also G. A. Grierson, Bihar Peasant Life, § 1331, 1887.



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### *Whitney's Sanskrit Grammar.*

A Sanskrit Grammar, including both the classical language, and the older dialects, of Veda and Brahmana. By WILLIAM DWIGHT WHITNEY, [late] Professor of Sanskrit and Comparative Philology in Yale University. Third (reprinted from the second, revised and extended) edition. 1896. 8vo. xxvi + 552 pages. Cloth : Mailing price, \$3.20. Paper : \$2.90.

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An Avesta Grammar in comparison with Sanskrit. By A. V. WILLIAMS JACKSON, Professor of Indo-Iranian Languages in Columbia College, New York City. Part I.: Phonology, Inflection, Word-Formation. With an introduction on the Avesta. 1892. 8vo. Cloth. xlviii + 273 pages. Mailing price, \$2.20.

The introduction gives a lucid account of the Avesta and of Avestan studies, of the contents and character of the Avesta, of the religion of Zoroaster, etc. In the treatment of the language, constant reference is made to the Sanskrit and to Whitney's grammar.

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An announcement as to this great work, with a full statement (from which this is taken) of its plan, scope, and contents, was made by the author in the *Journal of the American Oriental Society*, volume 15, page clxxi, April, 1892. The plan includes, in

the first place, critical notes upon the text, giving the various readings of the manuscripts, and not alone of those collated by Whitney in Europe, but also of those of the apparatus used by S. P. Pandit in the great Bombay edition. Second, the readings of the Paippalada or Cashmere version, furnished by the late Professor Roth. Further, notice of the corresponding passages in all the other Vedic texts, with report of the various readings. Further, the data of the Hindu scholiast respecting authorship, divinity, and meter of each verse. Also, references to the ancillary literature, especially to the well-edited Kauçika and Vaitana Sutras, with account of the ritualistic use therein made of the hymns or parts of hymns, so far as this appears to cast any light upon their meaning. Also, extracts from the printed commentary. And, finally, a simple literal translation, with introduction and indices.

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Buddha-ghosa's Way of Purity (*Visuddhi-magga*), a systematic treatise of Buddhist doctrine by Buddha-ghosa (about 400 A.D.): critically edited in the original Pali by HENRY CLARKE WARREN, of Cambridge, Massachusetts. Brought out after his death by CHARLES ROCKWELL LANMAN.

The "Way of Purity," which has been for fifteen centuries one of the "books of power" in the East, is, as Childers says, "a truly great work, written in terse and lucid language, and showing a marvelous grasp of the subject." Mr. Warren's plan was to publish a scholarly edition of the Pali text of the book, with full but well-sifted critical apparatus, a complete English translation, an index of names, and other useful appendices, and to trace back to their sources all the quotations which Buddha-ghosa constantly makes from the writings of his predecessors. The text, it is hoped, may be published without too much more labor. Of the translation about one-third is made; and it has been determined to complete the version and publish it as soon as is feasible.

Mr. Warren died in January, 1899, in the forty-fifth year of his age. Accounts of his life and work may be found in the (New York) *Nation* for Jan. 12, 1899; in the *Harvard Graduates' Magazine* for March, 1899; in the *Journal of the Royal Asiatic Society* for April, 1899 (with a list of his writings); in the (Chicago) *Open Court* for June, 1899; or in the *Journal of the American Oriental Society*, vol. xx., second half.

**A Vedic Concordance:** being an alphabetic index to every line of every stanza of every hymn of the published Vedic literature, and to every sacrificial and ritual formula thereof. By MAURICE BLOOMFIELD, Professor of Sanskrit and Comparative Philology in Johns Hopkins University.

The conception of the plan of this work dates back to the year 1892, when two separate announcements of it were published,—one in the *Johns Hopkins University Circulars* (vol. xi., no. 99, June, 1892), and the other in the *Proceedings of the American Oriental Society* (for April, 1892, Journal, vol. xv., p. clxxiii). It is nothing less than an alphabetic index to every line (*pāda*) of every stanza of the entire published Vedic literature and to every liturgical formula (*yajus*, *prāisa*, etc.) therein contained. In brief, it is a Concordance to the Vedic Mantras. It will enable the student of the Vedas to see at a glance every occurrence of a given text (verse or formula) in the whole Vedic literature and to ascertain with ease the liturgical uses of that text. Among the many uses of this collection the following may be mentioned :—

First, it will serve as a register of the *varietas lectionis* for the texts of the Vedic literature. The individual passages appear in different Vedic texts, often in different form, varying more or less in the choice or the arrangement or the grammatical form of the words.

Second, the Concordance will give the key to the liturgical employment of every Mantra as prescribed by the ceremonial books. It will thus become possible greatly to advance our knowledge of the hymns and the ceremonies in their relation to one another. The text and the liturgical action that accompanied it often serve as a mutual commentary each to the other, that yields us a clear understanding of both.

Third, the future editor of a Vedic text will find in a complete assemblage of all the Mantras an auxiliary of the very first importance. In the constitution of a Vedic text, the Mantras are the most intractable part of the material concerned, because they are written in a dialect which — differing, as it does, considerably from the classical speech — was imperfectly understood by the scribes. Since much of the material of this kind with which the future editor will have to deal, is quite certain (as experience shows) to be contained in the literature previously published, it is obvious how serviceable the Concordance will be in the establishment of the new texts.

This work, moreover, will be most useful in determining the relations of the different Vedic schools (*çākhās*) to one another. And divers subsidiary uses of such a collection as this will suggest themselves to various scholars. Thus the initial words of the several Mantras form by themselves a very considerable part of a word-index to the Mantras. And, again, the great frequency with which the Mantras begin with the name of a divinity, incidentally makes the book a most useful tool for the student of the Vedic mythology and religion.



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